

*MUSIC LOVERS'*  
**PHONOGRAPH  
MONTHLY REVIEW**

*An American Magazine for Amateurs Interested in Phonographic Music  
and Its Development*

VOL. II, No. 1

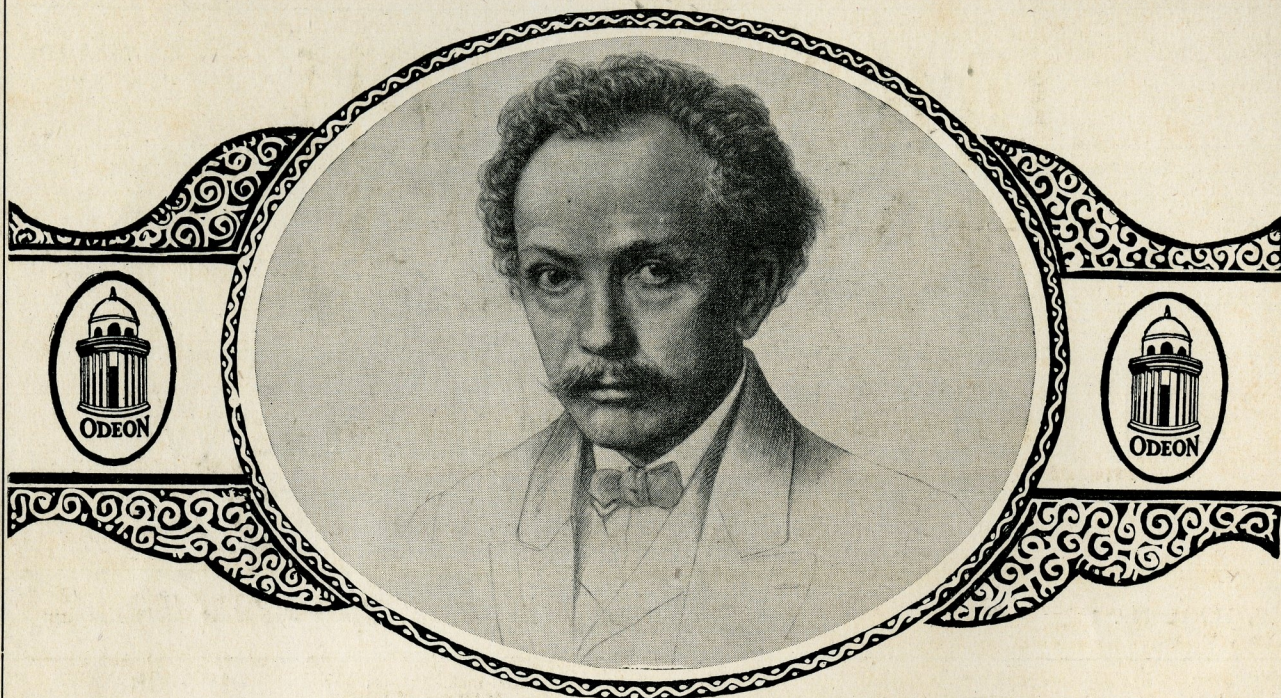
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# The PHONOGRAPH MONTHLY REVIEW

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## General Review

**E**LSEWHERE in this Anniversary Number, marking the event of the magazine's first birthday, will be found several contributions from some of its first friends and supporters. I wish to express my most sincere appreciation to these old friends for their constant faith in the publication and for their untiring efforts on its behalf. To all the other contributors and readers who have given us such splendid assistance and encouragement during the past year, equal thanks are due, and I trust that they will all be with us during the coming months and years of our expansion and progression. For no matter how large the publication and its lists of readers may grow, or what developments are made, the warmest feeling will always be reserved for the inner nucleus of American enthusiasts, the group which THE PHONOGRAPH MONTHLY REVIEW had the privilege of drawing together during its pioneer days. In our welcome to new friends, we shall never forget the old and all that we owe to them.

With this first issue in our second volume, a few slight changes in the arrangement are being made, and others are under consideration. A certain amount of experimentation is of course necessary to obtain the most generally satisfactory make-up to suit the gradually changing wishes of the majority of our readers. We are planning many new developments and features, and there is so much to demand and exhaust all our attention and energies that nine days to the week would be all too short for our needs!

**T**HE European releases of last month do not contain as many major works as one might expect from the season of the year. The Columbia Company brings out the most ambitious work, a complete electrical Pagliacci recording, in twelve ten-inch records, by the British National Opera Company, conducted by Eugene Goossens, Sr. Also on the Columbia list is a new Dance Macabre by Sir Henry Wood, the Purcell Wood Trumpet Voluntary and Davies' Solemn Melody by Sir Hamilton Harty, and the Tannhauser Venusberg Music by Bruno Walter, released some time ago in this country. Dame Clara Butt sings Rule Britannia and Land of Hope and Glory with a large Community Chorus, and there are operatic arias sung by Georges Thill, Alessandro Bonci, and Eva Turner. It should also be mentioned that the great comedy hit of the year, Two Black Crows, is now released in Great Britain also, where undoubtedly its reception will be no less warm than here.

From the Parlophone Company comes a four-part L'Arlesienne Suite No. 1, and a two-part Raymond Overture, both by the Grand Symphony Orchestra conducted by the modernist composer, Franz Schreker. Emmy Bettendorf records Schumann's song-cycle, Frauenliebe und Leben, complete, on three records, and Meta Seinemeyer is heard in two arias from La Forza del Destino accompanied by the Berlin State Opera House Chorus and Orchestra. An unusually large number of American jazz recordings are re-pressed

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for English and German sale, proving that Mr. Hibbard's genius is making itself strongly felt abroad as well as in this country.

In the H.M.V. lists, the *Rienzi Overture* of Stokowski leads; followed by a *Lohengrin Prelude* conducted by Siegfried Wagner, and a three-part harpsichord recording of Bach's *Italian Concerto*, played by Violet Gordon Woodhouse. A large number of Lamond's and other standard favorites are re-recorded electrically in a special release.

A rather odd thing to be noticed is the release of the *Soldiers' Chorus* from *Faust* and the *Anvil Chorus* from *Il Trovatore* by the La Scala Chorus of Milan by the Columbia Company, and the non-appearance of the same organization's Victor recording of the same works under the H.M.V. label. It will be remembered that none of Toscanini's old Victor records was ever re-pressed in England and it is apparent that some rather complicated arrangement of contracts prevents the His Master's Voice Company from making Toscanini or La Scala records available in England. It is fortunate indeed that the English Columbia Company should be able to save the day, at least as far as the La Scala Chorus is concerned, for it would be a real pity for Great Britain to be deprived of their great recordings.

From the Polydor Company comes word of some very striking chamber music releases. Mozart's *String Quartet in E flat* has been recorded by the celebrated *Amar Quartet*, and a trio from the same organization has done the *Reger Trio in A minor*, also a one record *Trio* of Paul Hindemith, making another of this composer's notable additions to recorded modern music. For those who have been looking for major piano works, Rehberg's four record version of the superb *Schumann Phantasie, Op. 17*, will be a real joy, especially as it has been hailed as one of the finest piano recordings to date.

Turning to the domestic releases, one is confronted with the greatest array of worth-while records that ever drove a poor enthusiast frantic with mingled delight and bewilderment: delight in the opportunity to obtain so many long desired works and bewilderment as to how best to choose the inadequate few that his means allow him to purchase. Never was choice more difficult, yet never was there less danger of erring, for whatever one chooses is almost certain to be both of interest and high merit.

The release lists are led by the announcement of the first six albums of the long expected *Symphony Series* of the Brunswick New Hall of Fame. To No. 1 falls the distinction of the *Strauss Ein Heldenleben*, conducted by the composer, directing the orchestra of the State Opera House, Berlin. No. 2 is the *Beethoven Fifth Symphony* in Furtwangler's unconventional reading. No. 3 is Strauss' version of *Beethoven's Seventh*. No. 4, the *Waltz* from *Der Rosenkavalier* and selections from the opera *Intermezzo*, with Dr. Strauss conducting his own works. No. 5 is the new *Mozart Jupiter Symphony* (not yet heard in the Studio in the Polydor pressing), also conducted by Strauss. And No. 6, the most startling surprise of all, is the first of the long-called for

recorded major organ works, the *Handel Organ Concerto No. 4*, and the *Rheinberger Concerto Op. 177*, played by Walter Fisher to an orchestral accompaniment.

The retail price will be at the rate of \$1.50 a disk, with no extra charge for the unusually fine gold and leather albums, another tribute to the Brunswick Company's slogan of "Superior Merchandise Always!" Accompanying each album is an explanatory booklet by no less an authority than Felix Borowski, the distinguished author of the annotations in the programs of the *Chicago Symphony Orchestra*. Another noteworthy feature is the superior record material used by the Brunswick Company, which will make these re-pressings superior to the original Polydor pressings, for which the material and stamping machinery were of course not up to those of the American Company.

On a recent trip to New York I had the pleasure of meeting Mr. L. L. Sebok, who will have charge of the repertory of the new celebrity series. The Brunswick Company is to be congratulated on its selection of such a capable and thoroughly-trained musician for this work, who gives convincing proof in this first group of albums of both discriminating artistic taste and keen business acumen. Mr. Sebok has authorized me to state that one or more releases in the *Symphony Series* will be made every month from now on, both in album sets and in single records of vocal, instrumental, and lighter works selected from the lists of both the Polydor and Polyphone issues. Also that arrangements are now being completed by which it will be possible to obtain through the Brunswick Company all works in the Polydor and Polyphone catalogues besides those actually re-pressed here. That is, a stock of imported records will be kept on hand, making it unnecessary to order these works from abroad.

Our, and every music lover's welcome to this new series so impressively inaugurated is most sincerely appreciative. Further details, reviews, and the like, will follow shortly, but already we can extend our heartiest congratulations to the Brunswick Company for its achievement.

While the new series is beginning with its first six works, an old one is surging into its seventies! Five new additions to the *Columbia Masterworks* are announced, four album sets and the justly praised *L'Apprenti sorcier* records. Mozart is represented by a delightful odd *Bassoon Concerto* and the great *Jupiter Symphony*. Detailed comment on the latter will be deferred until a comparison can be made with the new Brunswick-Strauss version, but a word of praise for the splendid Columbia recording evidenced in this work should not be forgotten here; Sir Dan Godfrey's interpretation seems likely to arouse considerable discussion and already the debate begins to wax hot upon it! In the chamber music issues, the two new sets are both unusually significant contributions to recorded music; neither has been recorded before and each has been long needed. The *Beethoven Quartet, Op. 130*, surely the most serene and unworldly of them all, nearly completes the lists



of the complete quartets. The Tchaikowsky Trio, long a favorite in the concert hall, is now available at last on records and in a most eloquent version; it is likely to hold the place in chamber music that the Pathetique holds in symphonic literature.

Among the other Columbia releases, the new Merry Wives of Windsor Overture, the second of Szegeti's records (with Albert Spalding's Brunswick release, a real treat for lovers of fine violin recordings), vocals by Hackett and Galeffi, and another Leginska piano record deserve special mention. The millions who went literally mad with joy over Moran and Mack's Two Black Crows will find a continuation of the same work on a second record available shortly. The first Two Black Crows shattered all sales records and the second contains even more, if possible, of the same humor that won for the former its almost incredible popularity.

The Victor Company chose a formidable opponent when it tackled the task of recording Beethoven's Seventh, for most music lovers have long contended that a truly adequate recorded version would be impossible to achieve, and indeed previous sets, despite the many individual merits that they undisputably had all failed to be wholly satisfactory. But Stokowski's version seems to convince unanimously its hearers that the goal has been won at last. A word of no inconsiderable praise was given to his interpretation of this work by a musical friend of mine in New York who told me that he had heard Theodore Thomas play the Seventh several times in the way that had won him recognition as one of the foremost Beethoven interpreters; yet on hearing Stokowski's performance, my friend was forced to admit for the first time that Thomas' reading could be equalled!

The other Victor Music Arts album of the month contains the electrical Midsummer Night's Dream Overture that has been badly needed. Dr. Herz also does the other well-known pieces from Mendelssohn's incidental music to Shakespeare's play. Mention should also be made of the moving Chaliapin performance of the finale of Don Quichotte, the delightful Dance of the Hours for lighter fare at its best, and the current releases of Rachmaninoff, Pinza, and the La Scala and Berlin State Opera House Choruses. The last two are from the foreign lists, which are otherwise somewhat barren in outstanding records this month.

From Odeon we have now available for general release the amusing and fascinating Beethoven Battle Symphony. When I first heard the work, I thought it of such interest and novelty that I implored both Mr. Heineman and Mr. Timm to issue it in this country, and I am sure that no one will question my choice. The performance, interpretation, and recording are all excellent and the records can be of unusual value in arousing the interest of new enthusiasts, in killing their fear of the awesome names of "Beethoven" and "Symphony", and in leading them on to know and love the real Beethoven and his Symphonies. This perhaps is neither, but it is something so far out of the ordinary that I

trust every record collector will lose no time in adding it to his library. I can warmly recommend its purchase, both on account of its own uncommon merits and in order to show the Okeh Corporation that American record buyers are anxious to obtain unconventionally fine records as well as the conventionally fine. (Reference should be made to R. D. D.'s review of the Battle Symphony, page 438 of the July issue, for a discussion of the work and its fascinating history.)

The Bartered Bride Overture of recent issue is beginning to enjoy a deserved success and undoubtedly the new Good Friday Spell conducted by the son of the composer, and von Suppe's Light Cavalry Overture, will be equally popular. New additions to the Odeon Library are on the way and Mr. Timm is to be congratulated on his wisdom of holding back the electrical Odeons until the Parlophone Company had mastered the new process to what is now almost perfection. Every enthusiast will be happy to know that Odeon and Okeh records will soon be generally available and that the old days of untold difficulties to obtain them are soon to be ended forever. The veteran phonograph and sales expert, Captain H. B. Haring, formerly of the Sonora and Columbia Companies, has been engaged as Okeh's General Sales Manager and his work will soon make itself strongly felt. The Okeh Corporation will profit in two ways, for Captain Haring's taking over the sales end will relieve Mr. Timm of the extra work that has attached itself to him, and allow him to devote his entire time to the selection of the repertory of the Odeon Library and the Okeh foreign department, for which work he is so splendidly fitted.

With all these varied lists to choose records from, the question of watching one's pocketbook becomes a serious one from now on. And during my recent trip to Philadelphia and New York, a few hints were dropped in conversations with officials of what is coming this season—a galaxy of records which will surpass all previous issues. I cannot give any details, but I can promise our readers that even if they beg, borrow, and steal, they will still be unable to keep up with the rush of releases. It is no longer a problem of choosing purchases; it is a problem of how much money can be devoted to their purchase!

It is rumored that the Sonora Company is soon to enter the record manufacturing field. As soon as definite announcements are available, they will of course be published. Even in the absence of details, it is safe to predict that the high standards of musicianship and craftsmanship established so firmly by the Sonora Company in the past will apply also to their new records.

We welcome this month to our pages the announcement of Mr. H. L. Wilson's establishment as a gramophone specialist at 35 Waterloo Bridge Road, London, England, and we envy the opportunity of English record buyers to enjoy at first hand Mr. Wilson's phonographic and musical assistance. The words "gramophone specialist" are well chosen and American and overseas record buyers can be assured of receiving a service from Mr. Wilson that will be not only dependable and efficient, but also of insight and intelligence. I



have enjoyed considerable correspondence with Mr. Wilson during the past year and I am glad to say that our once diverging views on the musical situation in America have been rapidly converging. While living in China it was obviously impossible for him to realize the nature of the musical progress that has been made here; and it is a satisfaction to all of us in the movement and a real tribute to America's musical efforts to have accomplished so much in so short a time. We feel that the magazine has helped to convince Mr. Wilson of the significance of the progress that has been made here, particularly during the last year. Our discussion has been a most interesting one and I am sure not without mutual value. I am glad to welcome his establishment in a field in which his abilities are so strongly needed.

Among the imported works we have received, the set of the H.M.V. New World Symphony is one of the most important—although most decidedly not so on account of its merits. I regret to state that it falls far below the H. M. V. standard: the recording is harsh and the interpretation such to make at least one admirer of Dvorak consider Sir Landon's reading an extremely free fantasia over the Symphony's themes than an actual performance. Sir Landon deserves to have due allowance made for his advanced age and for all the sincere work he has done for recorded music in the past, but it cannot be denied that—now the artificial electrification which animated his Beethoven Fifth set has worn off—his works are not of the quality, musical or technical, that is coming to be expected and demanded today. A set like this New World Symphony would have been more wisely held back from release; it cannot add and is sure to detract from the reputations of those who made it.

As announced before, the Phonograph Publishing Company is now hard at work trying to arrange for a circulation expert to take charge of and to expand its circulation department. The inrush of new subscriptions and renewals are crowding our present facilities to the utmost, and we do not wish merely to handle adequately our present tasks,—we must take advantage of our incomparable opportunities for expansion. Again we state that we have not yet more than begun to realize the true potentialities of the magazine, and until we do so, we are not fulfilling our mission. To make the magazine available everywhere is the goal!

Mention should be made here of the results of one of our test sales with dealers, all of which have proved most encouraging. The magazines have been on sale at the two Philadelphia stores of the H. Royer Smith Company for many months and no dealer could be better chosen for test sales.

During my scant four hours in Philadelphia the other day I visited Mr. Smith at his 10th and Walnut St. Store and finding him out, approached the salespeople—who were unaware of my identity of course—in the desire to find out exactly what sort of knowledge they had or did not have of the better class of records. It did not take more than a minute or two to realize that Mr. Smith's

astonishing success rested upon very solid and logical grounds. The young man I talked with knew as much about the current releases as I did; all makes were carried in the store, and all the various issues were known and compared. And not only domestic works, but foreign also! And the other salespeople seemed equally well-informed. It was exactly what Mr. Fisher has long ago pointed out in these pages as ideal record service, in which the salespeople are both courteous and well-informed, thoroughly grounded in recorded literature and able to give instant assistance on even recondite phonographic points.

Later, when talking to Mr. Smith, I asked him, as so many have asked, "To what do you attribute your success? What is it that has enabled you to do the largest American retail business in high class records?" And his answer was, "The knowledge of what we are selling, and more knowledge, and then still more!" Constant study and thorough knowledge are the great watchwords!" The service of his employees was the proof that the watchwords were kept in actual practice; they had heard and studied their records before they were put on sale, and in consequence they could give competent information about the music contained on the records. As one of them told me, "We want it to be so that every record buyer will feel that he must come to us for anything phonographic and know that he can get it."

The effect of the magazine in the building up of this record service and reputation is attested by the following letter which Mr. Smith has given us permission to reproduce here:

H. ROYER SMITH COMPANY

10th & Walnut Streets :: 17th & Walnut Streets  
Philadelphia, Penna.

Mr. Axel B. Johnson  
64 Hyde Park Avenue  
Boston, Mass.

My dear Mr. Johnson:

Will you please increase our order for the Magazine, sending us twenty-five copies to the Tenth Street Store instead of fifteen and also continue to send ten copies as usual to the Seventeenth Street Store. We are more than enthusiastic over the splendid results we have had in introducing your Magazine to our clientele. In every case where our customers have either subscribed or purchased the Magazine from our counter, we have found their interest in phonograph records materially increased and our sales to them substantially more. We certainly feel that every dealer in America, who is catering to buyers of the better class of phonograph records, should have a supply of these Magazines on his counter and should, wherever possible, urge his customers to send in a yearly subscription.

Very truly yours,

(Signed) H. Royer Smith, President.  
H. ROYER SMITH COMPANY



We are confident that the magazine can be of the same value to other dealers, and especially those who are at present un-equipped to handle adequately the rapidly-growing numbers of buyers of the best music. Such people want to know what they are buying—and consequently the dealer must know what he is selling. I have visited anonymously various shops in New York and other cities, but with a very few exceptions, no such service as that of Mr. Smith's is available. His example should be followed, and with other dealers coming to the same conclusion that knowledge of what one sells is both wise and exceedingly profitable, the current epidemic of anti-dealeritis among enthusiasts will die a natural and speedy death.

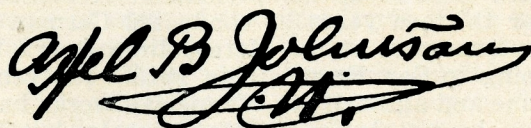
To those who have been patiently waiting for announcements concerning the much-discussed Euphonic and Symphonic needles and grips, we are glad to say that the opportunity is now at hand to procure these. We have just received a shipment of twelve sets of each kind and are anxious to subject them to a few interested enthusiasts to discover what the average American phonograph owner's reaction to them will be. We have no desire to become manufacturers' agents and are not going to carry them on sale; if further tests are as unanimously approving as first ones, the needles and grips will be carried on sale by several dealers who are already considering making arrangements for that purpose. As far as our supply lasts, we shall sell at cost price those we have to the first enthusiasts who desire them, on the condition that their purchasers contribute a brief report for our pages giving their opinion of the needles and grips after test. We cannot announce the price until we have estimated the customs charges and received our bill from the manufacturers, but we shall charge only the actual cost to us. It is interesting to note that one manufacturer is considering the production of similar fine gauge needles and grips in this country. Meanwhile, they may be obtained by the first readers to order the test sets from us and to promise to let us have a frank report upon their merits in use.

By the time this issue has appeared, the New York and Philadelphia Phonograph Societies will have held their first meetings of the new season. Full reports will be available later; in the meantime enthusiasts in either of the two cities who wish to join should get in touch with their society. (Address Dr. Niles Martin, President Philadelphia Phonograph Society, 246 South 45th Street, Philadelphia; or Mr. Peter Hugh Reed, Secretary New York Phonograph Society, Kew Hall, Kew Gardens, Long Island, N. Y.)

Before the next issue all the societies will have resumed their activities and the season will be well under way. I sincerely trust that they will succeed in arousing the interest of sincere music lovers only, for membership in these societies should include no others. One gentleman in New York assured me that the societies could never accomplish anything without the backing and sponsorship of prominent social leaders, but unless such leaders are music lovers first and social leaders second, their sponsorship can only

be an artificial one that in the end will only do harm. The Phonograph Societies are true musical democracies in which every member stands on an equal basis of sincere interest and love for the best music. Experience and logic prove that ~~any~~ other type of membership can accomplish nothing truly worth while.

But the real enthusiasts, no matter how few in numbers they may be at first, can accomplish wonders for the cause, and I hope that in every community they will come together, organize societies, and enjoy their common interest together. The coming season will see this being done to a greater extent than has ever been hoped for, for the phonograph movement has spread everywhere and has carried the great music of the world to those who realize now how little they were truly living until its greater life was experienced.



## Dr. Alfred Herz and The San Francisco Symphony

(Exclusive VICTOR Artists)

(The reproduction of the drawing of Dr. Herz, printed on the front cover, was made available through the courtesy of the Hollywood Bowl Association, Inc. It was first printed in the programs of this season's Bowl Concerts.)

THE San Francisco Symphony is one of the younger American leading symphonic organizations, but its reputation is one that has grown a steady and natural growth, until it ranks now among our finest orchestras. As it has not made any extensive concert tours, Eastern music lovers know of its work only by the reputation it has won and—to set the seal of confirmation upon that—by its recordings made by the Victor Company.

The Musical Association of San Francisco, which established the orchestra, was formed in 1909, and supported by subscribers who shouldered the burden of the financial expenses. Henry Hadley was the first conductor, succeeded in 1915 by Dr. Herz who in his twelve successive years of conductorship has been able to build the San Francisco Symphony into an instrument through which he can perfectly express himself. There have been guest conductors, of course, but the orchestra has not been subjected to the gruelling



strain of constantly adjusting itself to suit the demands of visiting virtuosos, and consequently Dr. Herz has not been hindered in his carefully planned progressive development of the powers of his ensemble.

The Orchestra is of customary large symphonic proportions and its repertory includes an unusually large number of modern works, in addition of course to practically all the standard symphonies, overtures, etc.

Alfred Herz was born in Frankfort-am-Rhein, Germany, on July 15, 1872. He studied first at the Hoch Conservatory, where he attracted the attention of no less a personage than Von Bülow, and had his first post as conductor at the State Theatre in Halle. Later he became Hofkapellmeister at Altenburg, Elberfeld-Barmen, and Breslau. His first concerts outside of Germany were in London in 1899; in 1902 he came to America to take up his permanent residence here. For thirteen years he conducted German Opera performances at the Metropolitan Opera House; going to San Francisco in 1915. His renowned fame and authority in Wagnerian works has been won by no chance popular success, but by the years of untiring drill and care in the preparation of stage performances. The multitudinous tasks and responsibilities of an operatic conductor—and especially in Wagnerian music dramas—give the severest sort of schooling and the musician who successfully passes its rigorous tests is well equipped to take full advantages of the greater opportunities provided by an adequate symphony orchestra.

Dr. Herz has been "through the mill" as one might say, and his reputation is a hard-earned one of solid musical and directorial merits. To which are added, in the report of every musician who returns from the West Coast, personal qualities of equally high order. Indeed, the sincere and ready words of respect and admiration that crowd to these musicians' lips when speaking of Dr. Herz are perhaps the finest of the many tributes that he has won.

Sensationalism has played such a strong part even in the field of symphonic concert performances and the rise of some conductors to a flashy but precarious position of public favor that it is reassuringly pleasant to see such unsensational sterling musical virtues as those of Herz winning so surely an appreciation that is both wide-spread and surely rooted.

Dr. Herz's name is connected with American Opera with his leading the first performances of Parker's *Mona and Fairyland*, Damrosch's *Cyrano*, and Converse's *Pipe of Desire*. He has also led the first American performance of *Parsifal*, *Salome*, *Rosenkavalier*, and *Die Königskinder*.

Besides his leadership of the San Francisco Symphony, Dr. Herz is also well-known as a Conductor of the Hollywood Bowl Concerts, where he usually conducts a majority of the performances. It is in no small part due to his efforts—augmented by those of the progressive and energetic Hollywood Bowl Association—that the current season not only was an outstanding artistic success, but also a most decided financial

one, in fact, one of the most remarkable business achievements ever made by an American Symphony Orchestra in programs of standard classical and modern music of the finest rank. All previous records for attendance were completely shattered and a permanent patron plan is being put into operation.

That this remarkable feat was accomplished with no sacrifice to supposedly "popular" taste is indicated by the character of a few of Dr. Herz's programs, which included works like: *Prelude to Parsifal*, *Strauss' Heldenleben*, *Death and Transfiguration*, the *Siegfried Idyll*, *Rachmaninoff's Second Concerto*, *Tchaikowsky's Fifth Symphony*, *Love Death from Tristan and Isolde*, *Schumann's First Symphony*, *Ravel's Mother Goose Suite*. (Acknowledgements should be made to one of our readers, Mr. Leslie H. Ely of Los Angeles, for his kindness in sending us programs of the Bowl concerts.)

Herz and the San Francisco Orchestra are exclusive Victor artists, recording at the Victor Company's West Coast Studio. The list of their works to date is as follows:

Victor 6498-6500 Wagner: *Parsifal*—*Prelude* (3 parts) and *Good Friday Spell* (3 parts). Acoustically recorded.

6539 Massenet: *Phedre Overture*. (Acoustically recorded.)

1166 (10 inch) Delibes: *Sylvia Ballet—Intermezzo*, *Valse Lente*, and *Pizzicati*. (Electrically recorded, as are the rest.)

6585 Wagner: *Tristan and Isolde—Prelude* (2 parts).

1169 (10 inch) Wagner: *Tristan and Isolde—Liebestod* (2 parts).

6586 Kreisler: *Caprice Viennois*, and Delibes: *Coppelia Ballet—Dance of the Automats and Waltz*.

6603 (12 inch) and 1185 (10 inch) Rimsky-Korsakoff; *Spanish Caprice* (4 parts).

6675-8 Mendelssohn: *Midsummer Night's Dream—Overture* (3 parts), *Nocturne* (2 parts), *Scherzo* (1 part), and *Wedding March* (1 part).

6678 Schubert: *Rosamunde—Entr'acte* (1 part).

(For review of the *Tristan Prelude*, see page 184, January 1927 issue; *Spanish Caprice*, page 230, February issue; *Caprice Viennois*, page 401, June issue; *Mendelssohn Album*, elsewhere in this October issue.)

The effect of Dr. Herz's first records, the famous *Parsifal* excerpts, was one that every phonograph enthusiast will well remember. New, electrical versions by other artists are appearing today, but it is doubtful whether these will ever be able to win the same esteem that Herz's great readings won. As stated before, his fame as a Wagnerian conductor is based on nothing superficial, and to hear his splendid Wagnerian records—and especially the electrically recorded *Tristan Prelude* and *Love Death*—is a revelation to many music lovers who had confidently imagined that they had nothing new to learn about these works.

His success with lighter fare was less expected, but equally pronounced; the Delibes' pieces deserve particular commendation. If the Kreisler *Caprice* is less successful, it is in large part due to the inability of the composition itself to bear orchestral transcription, rather than to the actual performance.

It was Herz's recording of the *Spanish Caprice*, however, that most astonished music lovers unfamiliar with the San Francisco Symphony in concert, and which proved conclusively that its



claim to membership in the first rank of American orchestras was no idle one. The Rimsky work is one of sheer virtuosity of orchestration and demands equal virtuosity from both conductor and orchestra. Played mediocly, or even fairly well, it falls about as flat as is possible to imagine. It must dazzle,—and if the performance hesitates or weakens for a moment, the brilliancy is lost. But the San Franciscoans play it without apparent effort in the fashion that is demanded, and not a gleam of tonal color or snap of pointed rhythm is lost. A recording which provides a valuable commentary upon the art of orchestration and of orchestral performance.

The current Mendelssohn release marks the first album set from Dr. Herz—to be followed, we trust, by many more! The four familiar pieces from the incidental music to *Midsummer Night's Dream* are augmented by the *Entr'acte* from Schubert's *Rosamunde*, for good measure on an odd record side. The *Entr'acte* and the *Overture* are both in Dr. Herz's best vein; the latter work in particular filling a serious gap in recorded *Overtures* issued in this country. Unfortunately, in recording the *Scherzo* and *Nocturne*, he was handicapped even before he began, since Toscanini's incomparable record of these pieces is a work of genius which perhaps can never be equalled.

With the Victor Music Arts Library receiving constant additions it seems likely that the San Francisco Symphony's records will play an important part among them, and we may well anticipate some album sets from Dr. Herz that will surpass in excellence even his fine works of the past. What these new works may be would be hard to guess, but one can be fairly safe in assuming that Wagnerian pieces will predominate.

Perhaps some of Herz's noted Strauss readings will be among his future releases. Other works from his concerts of last season that might be considered for recording are: *Nights in the Gardens of Spain* (de Falla), Schumann's *First Symphony*, MacDowell's *Indian Suite*, Tchaikovsky's *Romeo and Juliet Fantasy*,—for which so many record buyers have been asking, some of the orchestral excerpts from *Hansel und Gretel* and *Die Königskinder*, perhaps even Bloch's *Symphony in C sharp minor*, and Balakirew's *Islamey* (an excellent choice to follow upon the *Spanish Caprice*). And of course there will be a continuation of the series of lighter works by Delibes and others which he does in such effective and musician-like style.

Dr. Herz and the San Francisco Symphony are issuing a challenge to Eastern music lovers that cannot be avoided, and the Herz records are coming out as conclusive proof of the merits of this great Symphony Orchestra of the West. "Musical West" is justly incensed in its current issue over the chance remark in an Eastern newspaper about the Boston Symphony Orchestra's being probably the only American orchestra to "go through the next season under a permanent conductor." San Francisco with its Dr. Herz of twelve years' progressive leadership and its summer concerts that put Boston's quite to shame,

may well point a finger of scorn at such ill-founded remarks. A little acquaintanceship with the San Franciscoans' record and records will make errors like this impossible.

It would be impossible to close this little article of justly deserved tribute to Dr. Herz and the San Francisco Symphony, without at least a word of appreciation for the courtesy of Mr. Raymond Brite, Manager of the Hollywood Bowl Association, who so kindly furnished us with desired information and the drawing of Dr. Herz. As a former Victor official, Mr. Brite needed but a glance at our magazine to realize its significance to the phonographic and musical world and his co-operation was immediate and unrestricted. It is a pleasure to receive such courteous assistance from managers as this of Mr. Brite's and the unfailing co-operation of Miss Olive E. Baguley of the Halle Orchestra in England. These two, and several other American managers, set an example of some of their confreres which we hope will be heeded during the second season of our Recorded Symphony Program articles—whose value must depend so largely upon the help received from Symphony Managers.

## A Resumé

By GEORGE W. OMAN

ABOUT six months before THE PHONOGRAPH MONTHLY REVIEW came into existence, through my friend, Mr. B. M. Mai, I had the pleasure of meeting Mr. Axel B. Johnson, the editor of this magazine. At that time Mr. Johnson was full of plans and hopes for the publication of a magazine here in America that would do the great service to phonograph enthusiasts that the *Gramophone* has done in Great Britain. I must confess that while I heartily agreed with Mr. Johnson in his plans and wished him the greatest success, I was very doubtful if the magazine ever came into existence; or, if it did, it would survive longer than the first few numbers.

My misgivings were very pleasantly dispelled on the appearance of the first number of THE PHONOGRAPH MONTHLY REVIEW. My pleasure has grown with each succeeding number and it is with the greatest pleasure that I extend to the magazine and its able editor my sincerest congratulations on the completion of its first volume. I am convinced that its success will be greater with succeeding years. The magazine is well edited, its appearance is most alluring and its contents most interesting. My only criticism is that I think the cover page should be the same with each issue, one that would make the magazine known by sight, similar to that of the *Gramophone*.

The phonograph enthusiasts in America do not go into the subject with as much vim and thoroughness as they do in Great Britain. We take so much for granted and do not stop to consider the marvel of recording or the wonderful things the recording companies are releasing, for



example: a marvelous recording was given to the world by the Victor Company in the release of records of the actual reception accorded to Colonel Lindbergh, on his return from his epoch making flight; the address of President Coolidge; Lindbergh's reply; and last, but not least, the actual *sounds* of the reception accorded him when he arrived on the battleship that brought him home, the cheering of crowds and the booming of cannon. This, my friends, is *history*,—records made while this great historic event was taking place, a thing that will never be forgotten. Stop a moment and think what it means. Would it not have been a wonderful thing if we could have a record made by Abraham Lincoln while he was delivering his famous Gettysburg speech? It would be a priceless heritage, and so will these records be in the years to come.

We record enthusiasts look at recording as something that ought to give us pleasure. It does, but very few of us stop to look at the matter from the recording companies' angle. One must be frank in declaring that they are in it for business. They have every recourse to give us the best, and are eager to do so. Why not let us co-operate and get the best there is to be had on records?

In a recent issue of THE PHONOGRAPH MONTHLY REVIEW there appeared a splendid article which ended with the plaint that having heard Madame Emma Calve, the writer was so thrilled by the beauty of her voice, especially over a certain number on her program, that he hastened to write to the company who made the records of this great singer when she was lauded all over the world as the "greatest of Carmens" and he urged that company (The Victor) to have this artist record again, and as he says, "received a most curt reply that they were not interested." I can understand this writer's delight and enthusiasm for I, too, heard this great singer, and was thrilled to the utmost. Her voice was in superb condition, her "Carmen" numbers brought the wildest applause, and we kept the great singer on the stage of Orchestra Hall in Chicago until almost midnight and it was with the greatest reluctance on the part of the audience that Calve was finally permitted to leave the stage. There was one thing, however, that marred that otherwise perfect evening and that was the many vacant seats, the sight of which made the heart ache, for it showed how fickle and forgetful the public is to the great artists who all their lives have given us their best. I, also, understand the reply that the recording company was "not interested" and so must those who read these pages, it was the *public* who really was "not interested" not the recording company. Personally I would have been delighted to have Calve re-record, as Madame Melba has done, and so would many others of her admirers.

In all my dealings with the Victor Company at Camden, N. J., I have always received the most considerate and courteous replies that showed a real interest in whatever had been the text of my letters, and some of the questions and requests must have been trying. My experience with this

company has been repeated in letters sent by many of my friends. Many of you readers may think that I am in some way connected with some phonograph company, but I assure you I am not, and Mr. Johnson will confirm this statement. My business is entirely foreign to records or anything connected with them, but being a record collector for many years I feel that I know whereof I speak.

I seem to have wandered off the path of the beginning of my subject, but I really have not. I am trying to show how hard it is for a magazine such as THE PHONOGRAPH MONTHLY REVIEW to exist, if we do not all co-operate, not only with the recording companies but with the magazine itself. Though Mr. Johnson's able management it has brought a radical change for the better in the releases by the various companies and has brought about a better understanding between record buyers and producers. This magazine has been instrumental in the forming of Phonograph Societies which has resulted in a better understanding of records in general. The correspondence printed in the pages of THE PHONOGRAPH MONTHLY REVIEW has been most interesting.

Through the medium of this magazine the wants of its readers can be conveyed to the various recording companies, resulting in better releases each month.

With this anniversary number I must offer Mr. Johnson and his able associates my heartiest congratulations, and assure them that my doubts with regard to the success of the magazine have entirely disappeared.

## The Second Year Begins

By DR. K. E. BRITZIUS

THE first year means very much indeed to the publishers of a magazine. What the establishment of the PHONOGRAPH MONTHLY REVIEW has meant to Mr. Johnson and his associates can perhaps never be fully appreciated. However the little glimpses of the magazine's history which appeared occasionally in its pages can at least make one marvel that an anniversary number and all it implies has been accomplished. For the October 1927 number is really here, and since the volume 1 number 1 of October 1926, the phonograph world has changed considerably.

For one thing, I am now *almost* satisfied with the music that is being recorded and at the rapidity with which it is being published. I find that I order foreign records less and less frequently and it is increasingly difficult to pick such records which will not be published in America almost before one's order arrives. For example, I felt sure that the H.M.V. recording of the Blech conducted choruses from Die Meistersinger would not be available here for at least a year or more



and yet the September issue of the PHONOGRAPH MONTHLY REVIEW calls attention to its appearance in the Victor German list as a black label (!) record. As for European Columbia records, for some time it has been almost foolish to order them, since the American releases are so generous and often include recordings not yet available in England. With these facts in mind, the future looks exciting indeed. It is the *immediate* future, too, when I realize that the last two months (usually quiet ones) have added such necessary and successful items to my record library as Debussy's Iberia, Beethoven's septet (Homochord), and Brahms's First Symphony. What will the fall and winter season bring? I must add incidentally that the Beethoven septet makes a most charming set (four records).

The mechanical strides of the past year have kept up very well with the musical advances. It strikes me though that recording is getting ahead of reproducing, there are really many points at which the manufacturers could improve the tone quality of their machines. In fact the machine that seems to sell the best adds the most jangle and noise to music of the record. The biggest improvement of course will come with the perfecting of some device to permit a complete work or at least the average two or three side movement to be played at one sitting. Everyone is hoping for this thing and if films instead of records are necessary to do the trick, by all means let us have films. The longer the delay, the greater the hardship on the manufacturers and the public to change over from the rapidly increasing electrical record investment.

All glimpses into the future, reveal such amazing possibilities that it is hard to be patient and yet, as the manufacturers developed so faithfully the ideals expressed in the PHONOGRAPH MONTHLY REVIEW during its first year, one has every reason to anticipate strongly the progress which will appear during the second year. And what new recordings will we have—Brahms's third and fourth symphonies, Rachmaninoff's third concerto, the rest of Beethoven's string quartets available here (Columbia promises this), and how about Stravinsky's *Sacre du printemps*?

## Recorded Remnants

A YEAR has passed—a very full year, and it now behooves us to take stock, to try and see just how much water has passed under us. How much has been accomplished? How much is still left unfinished? A year has passed since the PHONOGRAPH MONTHLY REVIEW made its first timid appearance. What good has it done for the collector of music on the record? When it started out, it set forth very definite principles, a very concrete program that it was going to stand by. To the best of my belief and knowledge, this one thing, if nothing else, makes it a successful enterprise; that the editors have

not once varied from their course and from the standards that they set for themselves. Their judgment has on the whole been good and there can be no doubt that they have always been fair and open. The small and relatively unimportant part that I have been allowed to play has always been a great source of pleasure and happiness. I have been very proud to be connected, if only in a very small way, with a group of men of whom I am so fond and who are doing a fine thing.

\* \* \*

I have not recently heard to what proportions the subscription list has grown, but I do not think it is at all difficult to feel the pulse and to see how much the magazine is stirring up interest among the musical public. All one has to do is to read over the many many letters appearing from all over the country. Ideas have been propounded and carried out; arguments have been started and combatants have entered the lists from Maine to California. And when I say that the arguments have been spirited, I don't mean maybe! All this has been an excellent sign and very good for the paper. And they can not help but be of considerable interest to all who are interested in collecting. The PHONOGRAPH MONTHLY REVIEW has proved itself in a short time the clearing house for all ideas on the Phonograph . . . there has been a mutual exchange that would not have been possible through any other medium.

\* \* \*

I am going to take the time, if I may, in these pages, to comment on things that have appeared in the correspondence column and other places in the magazine, rather than clog up those particular places. For the time being, let whatever I have to say fall under one head. In the first place, I am naturally much flattered and pleased by what Edwin C. Harolds' was kind enough to say about me in the last issue. Although I have a sneaking hunch who he is, I can not be sure. I imagine that it is useless for me to ask him to reveal his identity to me in private? Yes?—No?

\* \* \*

The letters that have been coming in on the sacrifices that various people have made to buy records and for records in general, have proved a great source of pleasure. Some have been very touching, some very sad, and some have been very funny indeed. For instance, I want to know more about "Discouraged Radical" whose letter appeared in the last issue. I would like to know where he goes to school, what his fraternity is, etc., etc. It was not so very long ago that I was in much the same situation myself. If he be interested, I wish that he would feel free to communicate with me . . . I would like to know more about the very modest voice that signs himself "One Musical Dealer." He seems to be one that is very much on my side, and I should be very much interested to know if his business, built along the lines that his letter would indicate, has proved a success, not necessarily from the financial standpoint, but has it proved all that he thought it would? . . . Sometime I should like to



have the opportunity of listening to a concert prepared by the fire ranger up on the top of the mountain! That would be something!

\* \* \*

I must beg that the new and most charming enthusiast, Miss Kinsolving, does not urge the recording companies to make a record of the duet from Walkure . . . There is a recent one made for H.M.V. by Gotta Ljunberg and Walter Widop (D. B. 963) that is a perfect corker! I am at a loss to see how we could have a more perfect recording from all standpoints. Both voices are splendid and the orchestra conducted by I don't know whom, is really fine . . . This brings me to another Wagner recording that has given me great pleasure: Wotan's Abschied, sung for H. M. V. by Alexander Kipnis and conducted by Dr. Leo Blech. I have heard Kipnis many times in Chicago but never have I heard his voice sound so fresh and so vigorous. It is, in my opinion, one of the outstanding Wagner recordings.

\* \* \*

I am glad that finally we have been given a Brahms Symphony that is electrically recorded. The "First" done for Victor by Stokowski is a marvelous piece of recording and conducting. We may now, with all safety, throw away our old Columbia version that never was very good even in its palmiest days. There can be no comparison at all between the two conductors. For the first time on record, I am convinced that we get the real Stokowski. I am told by good friends who have never heard him conduct in person, that they can now realize why he occupies the place that he does. I can only now put forth the plea that we will soon find following on the trail of the "First" the other three symphonies, too long lacking in our libraries.

\* \* \*

Several interesting things are announced from England. The sluggishness of the summer season seems to be wearing off and things are again coming to life with a vengeance that will no doubt cause our pocketbooks to cry out in pain. Parlophone has brought out a complete Schumann song set "Frauenliebe und Leben" sung by Emmy Bettendorf, than whom there are few finer. . . . H.M.V. gives us the Bach "Italian Concerto" for harpsichord, made by Mrs. Gordon Woodhouse. I know nothing about her, but I have so often before spoken about my enthusiasm for this old music for the old instruments that it is not difficult to see why I ordered it at once. . . . There are also some interesting things made by the Russian Ballet Orchestra—some dances from "The Three Cornered Hat" by Manuel de Falla. We have not had enough of this Spaniard's stuff, only a smattering here and there, an occasional record now and then to which there has been little if any attention called. By the same orchestra are some excerpts from Strawinski's "Fire Bird." Of course, they are repeats, but I am told that they are well made and well worth having. The old Stokowski "Fire Bird" now seems small and inadequate in comparison to what we know

are the possibilities (only listen to the Brahms First and then think how much could be done with Strawinski!).

\* \* \*

I am allowed to announce, very tentatively, that The Chicago Gramophone Society will have ready for Christmas time another set of records. They wish me to say that the response to their first recording was so very generous that they feel justified in bringing forward another in so short a time. I do not feel that things are yet definite enough for me to announce the title of the work selected for recording, but can assure all interested that it will be one every bit as interesting as the last. I hope to be able to give more details next month.

VORIES.

## British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, Sept. 15, 1927.

WITH the fall of the first "cold snap" everyone's thoughts will be turning to music again. What an extraordinary factor Radio has been during the last few years in educating the public to appreciate high class music, not necessarily "high-brow" music; but always, now, careful musical performances and highly intentional arrangements even of the simplest melodies are demanded. Nearly everyone has bought a phonograph so that he may be able to get the kind of music he likes just when it is wanted and free from oscillation, Morse, tram static, heterodynes, lightning flashes and other forms of atmospherics. From the letters I have received I know that many readers of these notes have brought their reproducing apparatus and record storage fully abreast of the times. Those who have not yet done so should read through these notes from January last and at once set about the task, new subscribers obtaining the back numbers for that purpose. I shall be delighted to answer any questions that may be asked by those who have read the whole of my notes, replying by post when an addressed envelope is enclosed to me at 123 High Street, Portsmouth, England. To recapitulate the points upon which correct reproduction, small surface noise, and improvement of records chiefly depend, these are 1, correct needle track alignment; 2, 50 degree needle angle; 3, 2 to 4 ounces weight on needle; 4, fine gauge steel grip needles; 5, aluminum diaphragm in soundbox; 6, not less than 65 millimeters diameter for a soundbox diaphragm on any acoustic system (amplification) not more than three feet in length; 7, a straight pattern tone arm; 8, a rigid soundbox mounting.

### American Orchestras

The Editor has been good enough to send me a Victor and a Victrola orchestral recording. I have never heard better examples each of its own kind; I hope that they and the groups they are from will soon all be on the H.M.V. and Zono



lists. There is a 12 inch red label Victrola, number 6652 of Liszt's Hungarian Rhapsody No. 2, played by the Philadelphia Symphony Orchestra under Leopold Stokowski. The orchestra is constituted on the grand scale and the microphone used is capable of responding to the massive bass tone which the brass and the big fiddles produce. The amplitude of the recording is as great as it may be consonant with proportional recording of the bass. Let anyone who doubts the ability of gramophone science today to show a correct scale balance play this record on a "Credenza." Then there are two Victor 10 inch discs numbers 20606-7, William Tell Overture, played by a small orchestra not showing much deep bass tone. The performance is quite perfect of its kind and the recording in the "Storm" has been carried to the limit of volume. When I first looked at this part of the record I feared it would contain blast, but there is not a trace of it, every note of every instrument is just as clean in the fortissimo as elsewhere. The clarinet and flute work are the most perfect examples of instrumental characteristic that could be desired. After hearing these records I can most confidently say that no one in America should send to Europe for orchestral records hoping to get anything better in playing, conducting or recording than can be obtained at home.

#### *The American Shoulder*

Just as distinctive to America as the cut of so many of the coats we see in London during the holiday season, is the shape of the trans-Atlantic gramophone; it is considerably wider and higher than the English machine. No doubt this evolution in shape and size has been due to the fact that the average drawing room in beautiful, spacious America is considerably larger than in the Old Country. Although rarely of correct classical design I think the cases are most of them very beautiful. Do not deplore their large size, because in one case at least (that of the "Credenza") the space has been well utilized. By exceedingly clever designing in the curves and by the use of double reflecting means in the acoustic system the effective diameter of this, at the outlet, is nearly the width of the machine, thus giving a greater amplification than could possibly be packed into a narrower case without the use of the objectionable "saxophone" on long type of horn which is used in many English machines today in order to get a big volume with proportional bass but (in my opinion) with entire disregard to tonal purity.

#### *Long-play Records*

I have no desire for these myself; when I have been listening with concentrated attention to clever music for five minutes I am quite glad to get up, to give my ears half a minute's rest, and to afford my friends an opportunity of exchanging remarks about hats and servants and things of that kind which otherwise would most certainly be fired off to the detriment of the music. Some people, however, do desire a record capable of playing longer than the 12 inch record of today will do. We cannot put more than 100 grooves to the inch without spoiling the bass, but while

keeping the groove spacing as at present we might make the disc 13 inches in diameter (14 inches if of thin glass), we might begin recording 1/16 of an inch from the edge, we might continue the recording much nearer in towards the label than is generally done, and we might make the playing speed 60 instead of 80 as at present. Such a record would play nine minutes and its tone volume and detail would be similar to that obtainable today on a good 10 inch record. There are very few speed regulators in machines on the market capable of giving a 20 rev. drop, so I think it very unlikely any manufacturer will consider it worth while to produce such records for those few who could use them.

Of course on the old fashioned "hill and dale" systems of recording, and by using a very narrow and deep groove to take an exceedingly fine stylus, a long play record might be made; but who could endure the impure tone of the bouncing unheld needle? The early Pathé and Edison records are examples of this quality of tone.

It is possible that makers of electrical reproducing machines might make special long play records for them. Seeing that the current from the "pick-up" can be amplified almost without limit, strictly proportional but feeble recordings might be made on grooves spaced 200 to the inch and playable with a fine gauge steel grip needle, but such records would be too weak for the ordinary gramophone user and the manufacturer's market consequently would be exceedingly limited for many years to come. Makers of electrical machines using ribbon records will have to rely entirely on their own customers for record sales; in my opinion they will find it difficult to scratch a living and their records are likely to be very poor and very dear compared with those produced by houses who have the whole gramophone world for their market.

Now just suppose you have a record that will play for 20 minutes, suppose it is as good as the Percy Grainger Chopin's Sonata. Suppose you have some friends comprising two ladies listening to it, what will happen before five minutes have gone by? I have tried playing this lovely record through without stop and I know what will happen.

As things are today one can get nine minutes' music with a barely observable pause when the record is turned over. I am certain this is quite long enough for nine occasions out of ten and that to cater for the tenth occasion would not pay.

When you do get twenty minute ribbon machines you will find that ninety-nine of every hundred musical people will soon become fed up with string quartettes and symphonies and then when you break away to more varied fare you will find that to play one overture or song or dance that you really like you will have to endure one or two or three that you cordially detest. The Pemberton-Billing records (requiscat in pace) have not been without their useful lesson.

*Marek Weber*

In the days of acoustic recording these salon-orchestra records on the Parlophone list were quite incomparable of their kind, for selection,



for arrangement, for performance and in the recording. A few have been produced electrically recorded by Polydor. I do not like them at all. But now we have a whole group of them on the H.M.V. list, electrically recorded by the German branch of the company. They are exquisite, easily the finest salon-orchestrals yet made. No doubt they will soon be on the Victor list. Get Tosca and Ich Küsse Deine Lippen first, and then you will want all the others.

#### *N.G.S. Records*

The quarterly issue comprises two 12 inch discs of an oboe and string quintette by Arnold Bax. Every admirer of modern music should have them because Leon Goossens plays the oboe and the recording is magnificent. Five discs of music everyone will love are the Pionoforte and Strings Quintette in A major by Dvorak (op. 81). The movements in this are so varied in style that, although the work is a long one, it does not pall.

#### *"Broadcast" Records*

This is an interesting issue of eight inch records selling at 30 cents. They play for 2¾ minutes and yet they weigh only half as much as a ten inch record. Certainly they are a Godsend for owners of portables to carry about, the performances being excellent and the recording as vigorous as it can be subject to the limitation of the short length of the needle track at the end of the groove.

#### *Creatore's Band*

I have to thank your contributor who called my attention to these Victor recordings. One of them, Aida, appeared on the H.M.V. mid-July

list and I got it. I have no European band record to equal it for all-round quality, but I wish the conductor would follow the B.B.C. (radio) example and add a full set of kettle drums to his instruments.

#### *The Russian Ballet*

Those who like the weird modernist sounds these people dance to should get the set just issued by Edison-Bell (Glengall Road, London S.E. 15). There are two ten inch records of the Three Cornered Hat (at 3/- each) and two twelve inch each of Petronchka, Prince Igor and The Firebird, at 4/6 each.

#### *Ultra-Brilliant Recordings*

I have to thank very many correspondents for letters concerning wear on the Percy Grainger Chopin Sonata record (Columbia). One reader was good enough to bring his record, which had been played over a hundred times, from Swindon to Southsea to show it to me. It is abundantly clear and completely established that with correct track alignment and not too much weight on a steel needle wear on this class of record is entirely negligible. Makers of machines and records kindly note the fact, do not fear to give us brilliant tone records if you put out correct means for their reproduction.

#### *The Prismatone*

British Brunswick Ltd. tell me they will not be marketing this machine in England. If any American reader should be bringing one over I would be much obliged to him for an opportunity of hearing it.

HANDS AND EARS ACROSS THE SEA!

## Columbia Symphony Orchestra

ROBERT HOOD BOWERS, (Conductor)

THE release of the first records of the New Columbia Symphony Orchestra, under the capable leadership of Robert Hood Bowers, brings back memories to the minds of every veteran phonograph enthusiast of the great days of the old Columbia Symphony Orchestra, when its records were establishing new standards of orchestral recording. In a good many libraries beside that of the Studio there are "Antique Sections" which contain either all or most of those magnificent old disks, which were thought at the time were the "last word" in records. They are perhaps antiquated now, but the place they won for themselves can never be denied: they are saved in the Studio Library with still more care than that accorded to even the finest current issues; they are superseded but they certainly are not forgotten.

With the records themselves is reserved an equally tender spot in all "old timer's" hearts for "Charlie" Prince, whose work with the old Columbia Symphony Orchestra and with his own

Orchestra and Band made him perhaps the first of the great line of recording conductors which now includes such names as Albert Coates, Leopold Stokowski, Eduard Mörke, and so many other musical giants who have learned the intricate and ever-changing details of the recording studios and the secret of how to get all that is best of their orchestras onto the wax master disk. A recent contributor to the magazine, "Jean-Louis", sounded a valuable warning against the present tendency to regard the records of today as totally unmixed blessings. While we can hardly agree that the electrical process at its recent heights cannot reproduce the human voice and the violin as faithfully and beautifully as the old, we share his love for the achievements of the earlier days of the phonograph and his regret that they should be so coldly forgotten in the excitements and enthusiasms of today.

Most of the records of the old Columbia Symphony are now withdrawn from the catalogue; many are impossible to procure unless one stum-



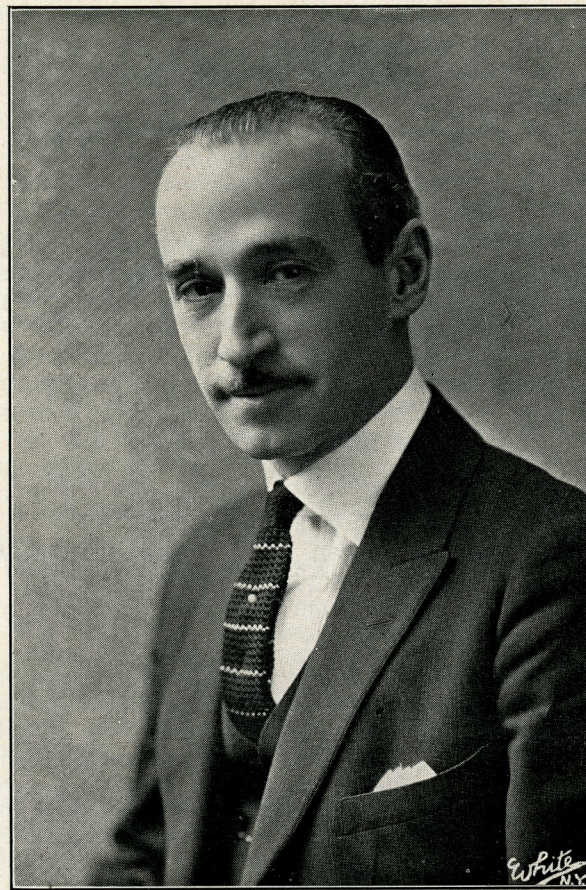
bles across them by chance in some second-hand record shop. Fortunately, one of the finest of all these early issues is retained in the Educational List with the new numbering 53008-D. This is the famous version of Finlandia, which, cut though as it may be, has yet to be surpassed as a true reading of Sibelius' heroic tone poem. On the other side is a pleasant performance of En Bateau from Debussy's Petite Suite. Also retained in the Educational List is the coupling of the Valse and Pizzicati from Sylvia, and the Entr'acte and Valse from Coppelia (A-7547). In the regular catalogue the William Tell records (A-6129 and A-6130) are still obtainable.

Some of the other noted records of the old orchestra were: L'Arlesienne Suite, Invitation to the Dance, First Movement of the Symphonie Pathetique, Magic Fire, Music from Die Walkure, Liebestod from Tristan, the Peer Gynt Suite, the Rienzi Overture, Espana, Tosca Selections, Caucasian Sketches, and many lighter works. These works were in one or two part cut versions, according to the ancient custom, but their recording marked the beginning of the new epoch, and in many cases their interpretations have yet to be beaten. Listen to the Finlandia record, even today with one's ears attuned to the latest electrical developments, and decide for yourself whether there were not giants, long before the present era in recorded music!

Robert Hood Bowers, Conductor of the New Columbia Symphony Orchestra, is a highly capable musician whose name has long been connected with that of the Columbia Company. At present he appears in their catalogue as the conductor of six records by the Columbia Concert Orchestra: Luigini's Ballet Egyptien (538 and 539-D); La Paloma and Trailing Arbutus (741-D); The Glow Worm and Broken Melody (1024-D); and the Peer Gynt Suite (50025-D and 50026-D). These are mostly of recent release, but of course are not as fertile in opportunities as Mr. Bower's first records with the new orchestra.

These new releases, the first we hope of a series that will equal that of old orchestra, are reviewed elsewhere in this issue. 50047-D is a coupling of the Grand March from Aida and the Coronation March from the Prophete; 50046-D is a two-part version of von Suppe's Morning Noon and Night in Vienna. The brilliancy and effectiveness of the recording, the merits of the orchestral performance, and above all the surety and force that is evident in Mr. Bower's readings make it quite evident that the new organization promises well to live up to the reputation of its namesake.

Every veteran record collector to whom the works by Prince and the Columbia Orchestra meant the opening of a new world of music will have a particularly appreciative feeling towards the first recordings of the new organization now under the direction of Mr. Bowers. And every new enthusiast will soon find a welcome for these works and the ones that are to follow that will be both appreciative and admiring on account of their own merits, both musical and technical.



ROBERT HOOD BOWERS  
*Conductor, Columbia Symphony Orchestra*

It is a real pleasure to see again on the labels of noteworthy current releases the famous name of the Columbia Symphony Orchestra. We hope to see it often among the lists of future months.

## The Phonograph Society Movement

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, Phonograph Monthly Review, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

Can your community afford to be without a Phonograph Society? There are undoubtedly many enthusiasts in your neighborhood who would be glad to join the movement.

Write in to us for information and assistance.



# Memories of a Gramophile

By HENRY S. GERSTLE

I WELL remember my first experience with the phonograph. It was at a tender age that I encountered in a department store a contraption which seemed to me to be a cross between a chiffonier and an ice-chest, done in golden oak, fashionable at that period. (It was in the mid-nineties.) From this structure arose a brass horn of alarming proportions. From this horn came sounds many and weird, and also of alarming proportions. Someone was singing a ditty from Sousa's "El Capitan," we were told. We should not have known it otherwise. Was this music? Up to this moment the only music which I had heard came from either a piano or an organ, so I wondered.

As time went on I ceased to wonder. Everybody was gradually acquiring phonographs, so I supposed that it must be music after all. In due course we had one, too, with three cylindrical records, which had to be handled as carefully as a new-born babe. We could not even talk in the presence of a record, for fear of blowing dust on its delicate wax surface. After a few weeks this toy ceased to exert the charm of its novelty, and passed into the limbo of things gladly forgotten. Clearly, the phonograph was not for us any longer.

It was several years later when I first heard a disc talking-machine. Here was something that resembled music, if only faintly. The machine was like the one to which the dog still listens in the advertisement; and the outstanding feature, to my mind, was the frightful scratch of the needle as it traveled over the surface of the record, which became aggravated with each playing. In those days, I imagine, the artists had to render everything *fff* in order that they might be heard above the scratch. As Mr. Compton Mackenzie would say, tenor solos were duets for tenor and scratch.

But the passing of the years brought numerous improvements, so that finally I had a hankering for one of these instruments. I was still at school, and was receiving the (to me) enormous sum of fifty cents a week for spending money. How long would it be before I could save enough to buy a machine, if I saved my entire allowance each week? Whatever the figure came to, it was speedily cut in half, when my father told me that for every dollar saved he would add a dollar to the fund.

I remember vividly the anxious waiting at the window for the man to deliver the object of my desire; and the thrill of setting the thing up and putting on the first record. True, the repertoire in those days did not amount to much, but we had a lot of fun out of Arthur Collins singing "Mr.

Dooley," Silas Leachman ("the King of Coon-Singers"), the sweet-voiced Harry Macdonough, Billy Murray in a dialect song, Corinne Morgan singing "Toyland," Cal Stewart as "Uncle Josh" and the inimitable Hayden Quartet in their vaudeville specialties. And we really got a kick out of some of the records of Sousa's and Pryor's bands, whether they were rendering marches, overtures or operatic selections.

Records in those days were comparatively expensive. They were all single sided, and the popular size was seven inches, costing fifty cents. A ten-inch record, costing a dollar, was a luxury, while the then new twelve-inch and fourteen-inch sizes were utterly beyond the means of any but the possessors of bulging pocket-books. There were also to be had records with red labels, bearing the names of celebrated singers. These, I thought, must be for millionaires only. They were made abroad and cost \$2.50, in the ten-inch size. Among the earliest names appearing in this series were Caruso, Scotti, Sembrich, Melba, Eames, Campanari and Plancon. But these were not for me—as yet.

As the industry grew, the prices of the records were gradually lowered, until they reached the present mark. The seven-inch size was dropped; although at various times eight-inch and nine-inch records were on the market, though never for long.

To go back—the only instrumental music of a more or less serious character was rendered almost invariably by military or concert bands. One could obtain the popular overtures, suites, etc., but always played by bands, and much cut. Violin, piano, symphonic and chamber music records were all but unknown. The only orchestral records were of a "salon" character, or for dancing. Without a doubt, the recording of the strings must have been an unsurmountable difficulty in those days. The favorite solo instruments for recording were the concert banjo, xylophone, etc., of which every phonograph owner possessed at least one.

It was some years later that double-faced records appeared on the market. These effected a great saving in space and in price. New artists were in their heyday, but unfortunately the repertoire did not grow apace. The saturation point of the standard overtures, operatic excerpts and songs was soon reached. I wanted something better, and I could not get it, so I lost interest in the phonograph. In spite of the fact that improvements were gradually made in recording, and orchestral and chamber music began to appear in appreciable quantities, my interest in



the phonograph still languished. The day of uncut recordings was yet far distant; and as for reproduction, it remained about where it was for several years past.

For the revival of my interest in the phonograph I have to thank the "Musical Times" of London. That excellent magazine, published by the conservative house of Novello & Co., must have startled its staid readers in 1921, when it inaugurated a record review department. It was, I believe, one of the pioneers in this movement. Perusing this column casually from month to month, I came to realize that the state of recorded music in England was much farther advanced than it was in this country. Among the earliest reviews I can recall things to make one's mouth water, such as the "Enigma" Variations, the "Shropshire Lad" Rhapsody, the "Poeme de l'extase," to say nothing of the Elizabethan madrigals. At last here was something of interest! Of course, at the time, the idea of importing these records seemed to me to be too wild. England was far off, the records were extremely fragile, and there would probably be a lot of red tape before they were finally delivered to me.

Two years later, when the American companies began to issue domestic pressings of a few of these English recordings, it occurred to me that perhaps these companies would undertake to import for me any records which were unobtainable in the regular markets here. Letters to the three leading companies elicited replies indicating in each case their willingness to do this. This was four years ago, and since then my interest in recorded music has continued unabated.

It would be presumptuous on my part to set down here an account of the great improvements in recording, reproduction and repertoire effected in this country in the past two years. The readers of this magazine know the story well.

## Phonograph Activities

FROM one of our British subscribers comes some interesting information about the recent meetings of the Central London Gramophone Society (Walter H. Scrivener, Recording Secretary) and in particular about the July meeting at which Mr. G. W. Webb gave an informative technical talk on "Needles and their Effect in Relation to Electrical Records." Enlarged models of the old and new record tracts were handed around, it being noticed that the pre-electric grooves were approximately triangular in shape and only slightly rounded at the bottom, whilst the electric record grooves more nearly approached the hemispherical in shape. Large models of reproducing points were then inspected, including those of steel needles of various types. One was of a point after being run on the flat outer edge of a record about twenty times (the

wear was quite appreciable); another steel point after being played on one side of a twelve-inch disc (a blunt chisel-point was observed in this instance); still another steel with "shoulders" worn on it after several reproductions; a thorn (quite a sharp point to this) and a fibre. It was stated that the success of the latter as a medium for reproducing sound was due to the needle having a flexible silica skin which suited itself to the record groove. A discussion followed, during which Mr. P. Wilson added a few remarks in connection with "oiled" fibres.

The same society later enjoyed a visit to the Columbia Company's Record factory and has been invited to visit the H.M.V. factory also.

American Phonograph Societies obviously can find much of interest and value in learning how the British societies are conducted. Perhaps further details of the meetings and plans of this and other British societies will be available later.

The month of October, which ushers in the real musical season, should find all the old Phonograph Societies resuming their full swing again, and the proposed ones getting firmly established. Two new communities give promise of splendid societies: New Haven, Conn., and Seattle, Wash. There are a number of sincere and well-informed enthusiasts in the vicinity of New Haven, and with the Loomis Temple of Music on Chapel Street as the probable first meeting place, we can well expect some real developments from them. Mr. Joseph D. Fatjo, Executive Secretary of the Radio and Music Trades Association, Securities Bldg., Seattle, was interested in the formation of a society for that city several months ago, but apparently the interest there is just beginning to break into flame; we have had a number of inquiries from enthusiasts in that community and we trust that they and Mr. Fatjo will soon have a Seattle Society in good working order.

We shall be glad to hear from readers in either of these communities who are anxious to get in touch with the new societies. Also from other communities where plans for organizations are under consideration or actually under way.

We trust that all societies, new and old, will forward the reports of their meetings promptly to this department for publication, so that we may be enabled to keep our readers fully informed of the work that is going on and the progress that is being made.

### PHILADELPHIA PHONOGRAPH SOCIETY

Dr. Niles Martin, President  
246 South 45th Street  
Phila., Penna.

September 16th, 1927.

Esteemed Friend:

The Philadelphia Phonograph Society is about to convene for the season of nineteen twenty-seven. This society is a movement worthy of your attention, mature consideration and unrestricted support,—especially the prestige of your regular attendance at its deliberations.

The meeting will be held at the CITY CLUB OF PHILADELPHIA, 313 So. Broad Street, Phila., September 22nd at eight-thirty o'clock.

The purpose of the society is to investigate and know the available recorded music of deluxe type,—learn of its composers and all things tending toward general musical appreciation. Then too, our purpose is to have music lovers know and appreciate themselves. A man or woman, who has musical self respect, has with it an appreciation in direct



ratio with his or her attainment. Here, friends may meet friendly judgment and sympathy, of common interests, as well as the friendly enemy who has a sincere variation of opinion—Here we hope to learn and know the men who are making music for us, and who make it possible for us to have just as high a type of artistic attainment as the mass taste can demand.

You are free to remain at home with jazz; if you wish, you are equally free to lend constructive music the prestige of your presence and co-operation.

You can do your bit in the army of militant music and place beauty and culture in your home and before your children in the schools.

Here, you can carefully select your objects de art musical; for before you will be brought, in advance, oftentimes a wide variation of rhythmic imagery for your delight, discussion and peradventure your identification, as well as permanent ornamentation for your homes.

Your fee for this is your presence, your co-operation, and your zeal to have others share your harmonic delight. There is and can be no other fees save a serious mind for serious music, in every individual. Those who know can and will gladly fraternalize and instruct those who are less fortunate and all will work for and toward a beauty we can co-operatively interpret.

Such is your bit and mine to embrace the ideals of the society and, so far as may be, objectify them in the home.

Just as we have good books upon our private shelves, good pictures for our walls, so can we, if we will, have equally tasteful and elegant cadences for our ears and minds, that will grow and mature, under the witchery of sweet sounds.

Do not forget, then, September 22nd, at 8:30 o'clock and remind your friends that we mutually need them and you, working and playing in the common cause of better music. No fee, nor monetary contribution is expected nor allowed nor are cards of admission necessary.

Sincerely,

NILES MARTIN, M. D.,  
Dr. Niles Martin, President.

## PRIZE CONTEST

"THE SACRIFICES I HAVE MADE TO OBTAIN  
GOOD RECORDS."

*Names of Judges will be announced next month.*

### HAVE YOU SACRIFICED ANYTHING TO OBTAIN GOOD RECORDS?

Don't forget our contest for the prizes of fifteen, ten, and five dollars' worth of records to be awarded to the best letters describing sacrifices made to obtain good records. December 15th is the closing date, but don't wait for the last moment—send your letter in now, to be printed under a pseudonym if you desire.

Literary considerations count for nothing; sincerity and sacrifice are the points for which the prizes will be awarded by the contest committee. Tell the story in your own way of what your record library large or small, has meant to you and send it in to us, marked "Contest" on the envelope.

#### EDITOR, SACRIFICE CONTEST:

In the letters to this contest I have read, most enthusiasts seem to base their claims to sacrifices on some instances of peculiar circumstances, but many of us ordinary, garden-variety of record buyers have sacrificed perhaps even more, although not in such unusual or outstanding ways. It is

only by the most rigorous saving that I am able to put aside ten dollars, or twelve at the most, a month for records. Look over the list of splendid records reviewed in one issue of THE PHONOGRAPH MONTHLY REVIEW, and then realize my difficulties in selecting from this list. If I choose an expensive symphonic set, I must go without any other disks for an entire month! If I buy the overtures and piano works I desire, the symphonies must be ignored. And always new works are coming, never allowing me to go back and buy some of the works I had promised myself I would have some day—that day will probably never come!

No, sacrificing money is not the worst thing. The real sacrifice is that every buyer of limited means makes when he necessarily foregoes the works he craves, for the pitifully few that he can get.

R. P.

#### EDITOR, SACRIFICE CONTEST:

Country life is usually supposed to have virtues which overbalance its many inconveniences, and the principal one of these virtues, in the eyes of city dwellers, at least, is the food, with emphasis on the wonderfully rich cream and butter. So perhaps my sacrifices to obtain good records may be thought rather considerable, when I say that these are just the things I gave up to be able to purchase the records that mean everything that is beautiful in the world to me, and which alone can reconcile my family and me to living far away from the musical and art centers where music is so readily available. A farmer can keep himself and his family very comfortably, but there is seldom much actual money available for outside pleasures, unless he follows my example and sells what products he can—even at the risk of actually stinting his table—in order to buy symphonic albums and great masterpieces of recorded music. Truly these are spirit food, far more necessary and desirable than any physical provender!

"Country Life"

#### EDITOR, SACRIFICE CONTEST:

I wonder if the average record buyer who can step into a dealer's shop at the end of his street, or order over the telephone records to be delivered the next morning, realizes what the obtaining of records means to one who lives here in far-off India. When we read reviews of current releases, they are already five or six weeks old; before the records we can afford to buy are ordered and finally reach us, nearly three more months have elapsed, and perhaps the set ordered has been superseded by a better version in the meantime! A fortunate few of us can afford to maintain deposit accounts with London dealers, and have the latter send out current works as they appear, without waiting for the order, but of course for persons of average means, this luxurious procedure is possible. I have had to spend countless anxious hours awaiting a set (ordered as all must be upon the reviewer's estimate), only to find a month after I received it that a newer version was far superior! And the hardship of being unable to hear any more records except the few I can afford to buy is the worst of all. Believe me, on my next leave, I shall live in the London dealers' shops!

Ceylon, India

#### EDITOR, SACRIFICE CONTEST:

Few people realize the difficulties of a printer's work, or the long hours he is often forced to labor. But such is my work, and the only way in which I can earn enough to obtain those extra-necessities of life without which life would be the barest existence. Our shop is almost constantly overwhelmed with business and I have every opportunity for working overtime—and if my nights like my days are given over to my work, at least I am enabled to buy the many symphonic sets that are being released today. I see that more are coming and while I realize the efforts and time they are going to cost me, I welcome them! Surely, if the great masterpieces of music are not worth all of our efforts and sacrifices, nothing is!

"LINOTYPER."



## EDITOR, SACRIFICE CONTEST:

Recently I was one of those lucky persons whom everybody envies, the heir of a surprise legacy. For the first time in my life I found myself with plenty of money—almost more than I knew what to do with. Some friends pessimistically prophesied I'd squander it in no time; others that I invest it and become a tight-fisted, hard-hearted man of finance. I fooled them all and did neither. After investing enough to ensure a safe old age, I began to build up what I believe is one of the most significant record libraries in this country; I have over five thousand records and six different instruments, to say nothing of countless sound boxes and the like with which I am experimenting. I gave up a life that might be devoted to travel and leisure, but I have everything of which I had barely dreamed of before.

HEIR

**TWO BLACK CROWS, Parts 3 and 4, by Moran and Mack. (Columbia 1094-D).** The greatly anticipated second recording of these great humorists arrived at the Studio too late for review in this issue, but will receive full mention next month. Meanwhile assurances can be given that Moran and Mack are funnier, and more delightful to listen to, than ever!

## Record Budgets

### The Leading Records of the Month

The following system of tabulating the leading records of the month under logical classifications and in convenient sub-groupings according to price, has been adopted as a substitute for the former "Record Budget" method. Inasmuch as it has now become almost impossible to make general budgets of the wealth of fine records that are being released every month, the new system has been selected in the hope that it will be more inclusive, more flexible, and equally valuable as a guide to record buyers.

The practice of every record buyer's making his own budgets is an excellent one, and those who wish can do so from the lists given below. Such budgets must necessarily be adapted to suit the needs of the individual, and the general budgets prepared before in these pages seemed hardly to fulfil this demand.

Suggestions for further improvements will be welcomed in order to make this feature all that it should be: a ready and comprehensive guide to the most noteworthy records of the month, with order numbers and prices listed, so that the ever-growing difficulty of choosing records for purchase may be lessened as far as possible.

#### ORCHESTRAL

**\$11.00** (6 records, album) Seventh Symphony (Beethoven) Stokowski—Philadelphia Symphony (Victor Music Arts Set M-17).

**\$8.00** (4 records, album) Midsummer Night's Dream Music (Mendelssohn), Herz—San Francisco Symphony (Victor Set M-18).

**\$6.00** (4 records, album), Jupiter Symphony (Mozart), God-

frey—Royal Philharmonic (Columbia Masterworks Set 72).  
**\$3.00** (2 records), L'Apprenti sorcier ((Dukas), Gaubert—Paris Conservatory Orchestra (Columbia 67335-6-DO; Good Friday Spell (Wagner), Siegfried Wagner—State Symphony Berlin (Odeon 5121-2).

#### CHAMBER MUSIC

**\$9.00** (6 records, album), Trio in A minor (Tchaikowsky) Catterall, Squire, and Murdoch (Columbia Masterworks Set 73).

**\$7.50** (5 records, album), Quartet in B flat (Beethoven), Lener Quartet (Columbia Masterworks Set 70).

Imported (5 records) Piano Quintet, Op. 81 (Dvorak), Ethel Bartlett and Spencer Dyke Quartet (N. G. S. 82-6); (2 records) Oboe Quintet (Bax), Leon Goossens and International Quartet (N. G. S. 76-7).

#### LIGHTER ORCHESTRAL

**\$1.50**, Merry Wives of Windsor Overture (Nicolai), Wood—New Queen's Hall Orchestra (Columbia 7132-M).

**\$1.25**, Morning, Noon and Night Overture (Von Suppe), Bowers—Columbia Symphony (Columbia 50047); Light Cavalry Overture (Von Suppe), Grand Symphony Orchestra (Odeon 3214); Dance of the Hours (Ponchielli), Victor Symphony (Victor 35833); Grand March (Aida) and Coronation March (Prophete), Columbia Symphony (Columbia 50047-D).

#### INSTRUMENTAL

**\$2.00** Nocturne in G (Chopin) and Introduction and Tarantelle (Sarasate), Albert Spalding, violinist (Brunswick 50099).

**\$1.50** Siciliano and Rigaudon (Francoeur-Kreisler) and Zephyr (Hubay), Szigeti, violinist (Columbia 7131-M), Etudes in F major and A minor (Mendelssohn), Rachmaninoff, pianist (Victor 1266).

**\$1.25**, Hungarian Rhapsody No. 8 (Liszt), Ethel Leginska, pianist (Columbia 5072-M).

#### VOCAL

**\$2.00** Don Quichotte—Finale (Massenet), Chaliapin (Victor 6693); O tu Palermo! (Vespri Siciliani) and Dormiro sol nel manto (Don Carlos), Ezio Pinza (Victor 6709).

**\$1.50**, Eri Tu (Ballo in Maschera) and O Sommo Carlo (Ernani), Carlo Galeffi (Columbia 7130-M); Quiereme Mucho and A la orilla de un palmar (Latin American songs) Tito Schipa (Victor 1181); Habanera and Seguidilla (Carmen), Sigrid Onegin (Brunswick 15128).

**75c**, Indian Lullaby and Chinese Flower, Elizabeth Lennox (Brunswick 3079); Deep River and I'm Goin' to Tell God All My Troubles (Spirituals) Paul Robeson (Victor 20793).

#### CHORAL

**\$1.25**, Pilgrim Chorus and Entrance of the Guests (Tannhauser) Berlin State Opera House Chorus (Victor 68845—German list).

**75c**, Beviam Beviam and Si ridesti il leon di Castiglia (Ernani) La Scala Chorus (Victor 80034—Italian list).

#### NOVELTY

**\$3.00** (2 records, album, illustrations), Gene Tunney's Health Exercises (Victor 300-I).

**75c**, Serenatella Spagnola and Danza delle Ondine, Mandolin Band of Leghorn (Columbia 1102-D).

#### POPULAR VOCAL and INSTRUMENTAL

Shootin' the Pistol (Clarence Williams), Columbia 14241-D; Marvelous (Johnny Marvin), Victor 20832; Soliloquy and Spring Fever (Rube Bloom, pianist), Okeh 40867; I'm Coming Virginia (Lee Sims, pianist), Brunswick 3619; Gorgeous (Oscar Grogan), Columbia 1106-D; Mean Old Bed Bug Blues (Lonnie Johnson), Okeh 8497; You Don't Like It (Beth Challis) Okeh 40875.

#### DANCE

Blue Ribbon Blues (Blue Ribbon Syncopators), Columbia 14235-D; Shakin' the Blues Away (Whiteman), Victor 20885; Here I Come (Shilkret, Victor 20884; Easy Come Easy Go (Bertrand's Wizards), Vocalion 1100; For No Reason at All in C (Tram-Bix and Eddie), Okeh 40871; Sleepy Blues (Five Harmoniacs), Brunswick 3460; Varsity Drag (Olsen), Victor 20875; Just Call on Me (Reisman), Columbia 1095-D; Havana (Cass Hagan), Columbia 1089-D; Go Jo Go (Hal Kemp), Brunswick 3536.



# *Special Announcement*

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## Retail Distribution of The Phonograph Monthly Review

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**T**HE PHONOGRAPH PUBLISHING COMPANY, INC., takes pleasure in announcing the engagement of MR. FERDINAND G. FASSNACHT, a prominent enthusiast, as Manager of its Retail Distribution Department. The magazine is now available for retail sale by phonograph dealers, music stores, book shops, etc. Managers of stores interested in carrying the magazine on sale are requested to write for information and details to Mr. Fassnacht's business address:

Mr. Ferdinand G. Fassnacht  
19 Justin Road  
Brighton Station, Boston, Mass.

Correspondence dealing with the retail distribution of the magazine should be sent to the above address. All subscriptions, editorial correspondence, advertisements, and letters of a general nature should be sent as usual to:

The Phonograph Publishing Company, Inc.  
General Office and Studio:  
64 Hyde Park Avenue  
Boston, Mass.

Managers of phonograph, music, and book stores are respectfully requested to read the letter from Mr. H. Royer Smith, President of the H. Royer Smith Company of Philadelphia, which is printed in the Editor's *General Review* elsewhere in this issue, for a remarkable testimony to the magazine's efficacy not only in selling itself, but also in selling more records for the dealer, by arousing and sustaining record buyers' enthusiasm in recordings of the best class music.

Readers of the magazine who would care to favor Mr. Fassnacht with the names and addresses of dealers in their vicinity who would be interested in carrying THE PHONOGRAPH MONTHLY REVIEW on sale, are cordially invited to do so.

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**Is the Phonograph Monthly Review on sale in your city?**

If not, address the Retail Distribution Department  
for information and details.



# A List of Phonograph and Music Dealers Carrying the Phonograph Monthly Review on Sale

Note: Owing to the necessity of the Company's having to discontinue temporarily single copy sales, except in a few test shops, some months ago, the following list is somewhat brief. However, arrangements are now being made by Mr. F. G. Fassnacht, Retail Distribution Manager, with many other dealers, lists of whom will be printed next month.

## Connecticut

New Haven: Edw. Malley Company (Phonograph Department)

Waterbury: Howland Hughes Company (Phonograph Department)

## Maine

Portland: Rines Brothers Company (Phonograph Department)

## Massachusetts

Boston: Henderson's, 22 Boylston Street; Harvey's, Boylston Street; C. F. Hovey Company (Phonograph Department); Oliver Ditson Company (Phonograph Department), Tremont Street; The Shepard Stores (Phonograph Department), Tremont Street; R. H. White Company (Phonograph Department), Washington St.

Holyoke: McAuslan & Wakelin Company (c.o. F. C. Henderson Co.)

Springfield: Meekins, Packard & Wheat (Phonograph Department)

Worcester: Denholm & McKay Company (Phonograph Department)

## New York

Utica: John A. Roberts Company (Phonograph Department)

## Ohio

Cleveland: Bueschers, 1310 Huron Road, Playhouse Square

## Pennsylvania

Philadelphia: H. Royer Smith Company, 10th & Walnut Streets; H. Royer Smith Company, 17th & Walnut Streets

## Rhode Island

Providence: The Shepard Stores (Phonograph Department)

September 20th, 1927.

Mr. Axel B. Johnson,  
Editor, Phonograph Monthly Review,  
64 Hyde Park Ave.,  
Boston, Mass.

My dear Mr. Johnson:

A year ago you asked me to write a few lines for a new magazine, THE PHONOGRAPH MONTHLY REVIEW, then essaying its first hesitant infant steps. This child of your enterprise and imagination is now, I am happy to note, a lusty, healthy youngster feeling new accesses of strength as each month goes by. This is as it should be and as all of us interested in the evolution of grown-up musical taste in this country ardently desire.

Similarly, at that time the Masterworks library, though even then a robust infant, was, at least, a year younger and a year smaller than it is now.

I wrote then in some detail of the problems attending its conception and growth up till that time. These problems and difficulties, as you must know, were manifold and vexatious. It is, therefore, all the more gratifying to record the really extraordinary increase, not only in knowledge and appreciation of what is available in this distinguished list, but also in that last and only estimable measure of growth, the sales in dollars and cents.

For this I feel that first of all a tribute should be paid to the missionary spirit and power of THE PHONOGRAPH MONTHLY REVIEW, which, treating this series impartially, without prejudice to competitive issues, rendering in unbiased fashion praise and blame where, in its opinion, such

should be bestowed, has beyond question stimulated in a high degree the interest of the music loving public in this exceptional enterprise.

To the courageous efforts of the Columbia Company and its workers and friends much, too, must in justice be attributed. Primarily a commercial institution, it has, I sincerely feel, in many things shown a spirit in which the purely commercial has been subordinated to consideration of artistic progress. I think no one can question the fact that its world-wide tribute to Beethoven in the centenary observances of this year, with issues of over twenty of his greatest works, was a magnificent gesture, as will be also the already matured plan for the Schubert Centennial in 1928. The issuance of such works as Debussy's *Iberia*, the Beethoven B Flat and F Major Quartets, the Tchaikowsky Trio in A Minor, the Mozart Bassoon Concerto, to name but a very few, must surely have behind it an idea that concerns itself not alone with commercial results. The activities of the Company as forecast for the future contemplate, to my knowledge, an extension of this austere and uncompromising plan.

All this must work to the advantage, not only of yourself and your discriminating public, but also of the increasing army of those who look to us for enjoyment of the rare delights found in the great works given to the world by the master minds.

Permit me to wish you and your associates an increasing measure of success in your most praiseworthy undertaking and, above all things else, joy and satisfaction in your work.

Most sincerely yours,

GEORGE C. JELL.

G CJ-W.



# COLUMBIA FINE ART SERIES OF MUSICAL MASTERWORKS

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## Correspondence Column

*The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.*

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am glad to see that Mr. Harrolds and Mr. Fisher seem to be feeling a little kinder toward me in their letters last month and as everyone thinks our letters are doing some good, I might as well keep on writing and they replying, because I for one am finding it of lots of value, and with the magazine being on sale in dealers' shops all over, I guess a good many other dealers can get some benefit from our little arguments. The magazine is the right place to thrash these subjects out anyway, and since it is so generous with its space, we might as well take advantage of it the best we can.

I guess I might as well admit right off that my attitude has been changed a good deal, and of course I shouldn't let a chance "nut" like the one I described last time give me a bad opinion of the real enthusiasts, and I can see now from what Mr. Harrolds writes, various people have told me, and from Mr. Fisher's own letters that I'd be doing a real harm to the cause if I should happen to kill him in that proposed duel, so I'm willing to call it off if he is! And I give him credit for this, that he's taking more of a practical attitude toward us unmusical dealers, and that he shows a little more sympathy with us than he did at the first. That's fair enough too, because we're trying to come half-way ourselves, but I don't think we should be the only ones to try and understand the other fellow's point of view.

To tell the truth, the thing that's impressed me more than anything is the magazine itself. I felt when it first came out that it was simply another "nut" experiment for people like Mr. Fisher, who were so few that the thing would flop within a few months. But it foxed us by keeping on coming out and growing in the bargain. And now right along I'm getting people in the shop who have read it and are getting crazy about the classical records, just as the people that write for the magazine are crazy about them. I have to admit that there are a whole lot of people who are interested in classical music now, although I never would have believed it a year ago. Then nobody seemed to care about it except a few (as we thought anyway) cranks, and why, I've even heard a Victor man say of his own company that they put out Red Seal records just for the sake of keeping a reputation with a few highbrows, that they never hoped to even break even on them! I don't hear much of that talk lately, and that same man is now carrying around advertising material by the barrel, and good stuff too, pushing these same Red Seal records.

On my vacation up in Maine I went through Boston and of course I didn't miss the chance of visiting the Studio and talking also with a few Boston dealers. And when I saw what the magazine had done at Oliver Ditson's and at Henderson's, and when Manager Scott of the later store told me how it had boosted his sales and gotten his customers all crazy about high class records, I figured that I better get in on this too, and I'm glad to say that I'm one of the first New York dealers to arrange to carry the magazine on sale from now on.

At the Studio Editor Johnson did his best to make a real classical record fan out of me, although I warned him that I was hopeless as far as that was concerned. I simply can't understand this Strawinski stuff although God knows I'm willing to give it every fair chance. But I will admit I got some good advice, especially in regards to playing the first movement of Beethoven's Fifth Symphony and not the whole shoot at one sitting. That was the thing that frightened me most before, having to sit down and listen to eight twelve-inch record sides! Two only is another story and the piece is beginning to get me, I can realize that, especially as I heard one of my salesgirls whistling one of its tunes the other day, and I knew right off what the tune was from,

as well as if it had been Just Like a Butterfly or When Day is Done. We've been playing that first movement on the big demonstration machine and it does sell itself, that's evident even among my customers who almost never buy anything but ten-inch records. One of them bought this set last week instead of his usual two or three popular pieces, and I was flabbergasted to see him come back this week and ask kind of offhandedly what else I had in the same line. Then when I began to figure up that a set of four classical records brings me in six dollars, and three dance pieces only two and quarter, well, I can see that there is some sense to this high grade music stuff. And this same customer who has always been satisfied with his thirty-dollar portable machine is sniffing around the big machines and slipping circulars in his pocket in a way that I know very well means a sale before long.

But as I've said before, I can't hire a professor to take charge of my classical sales or another salesman to take charge of the professor to see that he keeps his mind on business as well as music. This firm of Imhof in London that Mr. Fisher tells me about, evidently specializes in just this sort of trade and hires trained salespeople. What I really want is some practical advice on how I can foster this type of trade without hurting my regular popular record business or going to the expense of extra help. Do you suppose playing a couple of symphony records at a sort of little concert at a certain time once a week would help? I'm willing to try it, because I have to admit that it's impossible to shut my eyes to what's going on, and the magazine is creating a market for classical records. Personally, I think a lot of these new classical fans know as little about serious music as I do (I don't question the sincerity of the real dyed in the wool enthusiasts like Mr. Fisher!), but as long as they buy the records, I'm willing to sell them! And if I am missing something really good by not understanding classical music, I certainly would like to learn something more about it. I'm game to try—and I have been trying. Maybe I'll get there someday!

New York City, N. Y.

S. K.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Until this summer I numbered myself most strongly among those American enthusiasts who felt that the attitude of others in looking to England for everything that was significant in the phonograph movement was one to be opposed with all their strength. Of course, I still believe that this country is giving ample proof of its prowess in all branches of recorded music, and that we need fear comparison with no one in these respects. But,—in another, and almost equally important field of the movement, I now realize that we have much to learn, and that some of the examples set across the water might well be followed to advantage here.

What conditions are on the Continent I cannot say, as my European visit this summer was confined almost entirely to Great Britain, but the time I spent looking into phonograph conditions there, and particularly in London, gave me a remarkable insight into the high state of development that has been reached there. One notices this at dealers' shops above all. I visited a great many of these, from the leading firms of Imhof, Cramer, Foyle's etc., to the little and almost unknown stores, and after my experiences with American dealers, I was delightfully astonished at the treatment and service a record enthusiast is given almost everywhere. In the larger places especially, a pride is taken in maintaining a staff that can deal competently with experienced music lovers, that knows music and knows records, and whose information and advice is always ready and valuable. Really, it was somewhat of a blow to my pride in my own musical knowledge to discover that many a clerk was more thoroughly grounded than I was, to say nothing of being thoroughly *au courant* with the latest developments.

But best of all was not the delight of being served by well-informed and pleasant salespeople, but the real musical pleasure of having the opportunity of buying fresh, absolutely unplayed records! It can be imagined what a change this was to an American who had to purchase his records by mail through a dealer who sent records out on approval and whose copies were invariably half-ruined before they reached me, sounding as though they had been played and re-played with all sorts of tungstone and heavy needles (some of which must have been more like horseshoe or ten-penny nails than needles!), and covered with greasy fingerprints and dust. And on the occasions when I was able to visit a dealer's shop in person (in this country of course) conditions were no bet-



ter; the records I brought had all too evidently been half-destroyed by the most careless sort of handling, demonstration playings by persons who had a sublime faith in the permanency of the ordinary steel needle, and on instruments with sound boxes of both undue weight and adjusted and a killing needle angle. To hear an unplayed, spoiled record was a revelation to me! And to make certain that every customer gets nothing but fresh copies, the leading English shops have recently introduced the most commendable practice of *sealing* new records in their envelopes and guaranteeing them unplayed. Demonstration copies are plainly labeled, and these are played in the shop alone, never sold. When one takes home his purchases and breaks the seals, he is sure that he is playing the records for the very first time. I had better not say anything more on this subject or I shall drive American record buyers frantic with envy! When will American dealers have the wisdom to learn the lesson their English cousins are teaching?

Another thing in England that impressed me was the number of enthusiasts who purchase miniature scores with their symphonic sets. One London dealer with whom I talked told me that practically all of his leading customers brought scores, studied works of orchestration, and attended concerts religiously. I myself was nearly always sure of hearing one or two discussions of interpretations going on in a dealer's shop and it was clearly evident that those who brought symphonic records were well acquainted with the music played beforehand.

The low-priced records of the more popular symphonic works, particularly overtures, are another feature that might be emulated in this country. Companies like Edison Bell, Vocalion, and others issue regular series of such works and the effect they are having upon the rise of music appreciation among previously un-musical buyers of light dance and vocal records is a fine one. Here again is a lesson that could be learned over here, where such records are even more strongly needed in order to bridge the wide and difficult gap between the standard symphonic higher-priced works and the regular popular releases.

I read with great interest Mr. Fassnacht's article on "Needles" and am very glad to know that you are going into this important subject so thoroughly at the Studio. Here, again, our British fellow enthusiasts have been leading the way. They take the needle question very seriously indeed, and they do not have as strong a tendency as we have to be led astray by considerations of brilliancy alone. To the user of steel needles in Euphonic and Symphonic sets may seem lacking a little in sonority at first, but one's ear quickly becomes accustomed to the different tone value, and the results obtained on the lines of lessened record wear and improved definition compensate for the trifling loss of exceptional brilliancy.

My final point of interest of conditions in England is the surprisingly enthusiastic interest shown in THE PHONOGRAPH MONTHLY REVIEW. All the leading dealers and enthusiasts read it regularly and speak of it in terms of heartiest commendation. What a contrast to the attitude of some local dealers I visited in New York on my return; eleven out of a dozen were absolutely unfamiliar with the magazine, the twelfth thought it was fine, but didn't know where I could get a copy of the latest issue.

I seem to have trespassed rather freely on your space, but I feel that one of the most valuable features of your Correspondence Column is the opportunity it gives your readers to learn of fellow enthusiasts' descriptions and opinions of conditions in other countries. I hope that other Americans who have traveled in Europe this summer will also give their impressions. I have read Mr. Fisher's remarks with interest and can bear witness to the truth of his praise of Mr. Stone, London Editor of "The Gramophone".

Letters like those of Mr. Fukaya in Japan have seemed to me almost the finest of the many things in the magazine. They give us reliable information and renewed encouragement. Before I had read his letters I had pictured Japan as totally lacking in all musical and phonographic interest; indeed, I looked upon it much as the British enthusiast looked on America a year ago. In both cases it has been the gaining of accurate knowledge that has brought about the change in attitude, and how much better is it as things are now! My trip abroad has helped me to gain a new appreciation of the work that has been done there, and also to give people there a new appreciation of what we are doing here.

We should not be ashamed to learn a few lessons from them, nor they of us. It is the path of true progress, a fact that I am glad to see is realized both by many correspondents (Mr. Harolds in particular) and the magazine itself.  
Lincoln, Nebraska. W. S.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Recently I noticed a brief paragraph in a daily paper stating that Captain Round of the British Marconi Company had produced a long-playing phonograph record for the blind on which the reading of a full length novel could be recorded and on which a complete symphony or other long musical work could be recorded without a break. No other details were given. Do you have any additional information in regard to this new record?

I am sure you understand what the invention of a satisfactory long-playing record would mean to those many music lovers whose cities are visited by an opera company once yearly and who consider themselves lucky to get to hear a real symphony orchestra once in two years. The convenience of such a record would not be its greatest service. What is more important it would make available such a great quantity of fine music that can not now be heard without long and expensive journeys to music centers. Further it would mean that all the great works of all the great composers could soon be had as easily as the works of the famous literary artists. Imagine having the complete works of Bach, or Chopin, or Brahms, in your record library! Imagine Wagner in his entirety on your shelves—or records! Imagine what the complete recording of the great music-dramas of Wagner would mean to a hungry lover of music who has never heard more than a few familiar tunes from Wagner in all his life!

Tulsa, Oklahoma

R.M.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am surprised that you do not remark at greater length and detail upon the various record companies' catalogues as they are issued. The replacement of acoustical by electrical records has upset the catalogues dreadfully and I am sure the most record "fans" find themselves like me in troubled waters whenever they attempt to do any research work in the current catalogues. You have paid such splendid tributes to the fine records issued, that I wish you would pay equal tribute to a fine catalogue, especially since it stands so conspicuously alone. I refer of course to the Columbia catalogue, the only one today, that is really convenient and easily used to advantage. After struggling with the imbecilities of the Okeh and Brunswick catalogues—in which only a professor of Egyptology and Babylonian cuneiform writings could ever find anything, and then only by devoting a lifetime to the research—I return to the Columbia work with a real joy. It is remarkably free from errors, ingeniously contrived, and decidedly helpful. It deserves credit as a "Masterwork release" too.

St. Louis, Mo.

F. C. H.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

With the next issue you begin the second volume of your magazine. Amongst your friends, I wish to be one of the first to wish you a splendid success. If integrity, faithfulness and vision can make an enterprise a success, then you are I know, well upon the road to that goal. These attributes can be applied to the principles of your personnel, and they can also be more directly applied to yourself.

For a great many years I have watched the phonograph industry grow with varying degrees of interest. Since 1900, I have been in consistent contact with a phonograph. In fact, it was a phonograph which pointed out my musical path to me. I shall never forget the early discs—the best were inevitably vocal. My admiration for old favorites was only enhanced by hearing those great artists in the concert hall or in opera. What a tremendous advancement the discs are today. The symphony, a thing one never dreamed of in those first recording days, has not arrived after various stages, a vital realistic performance by way of discs, as a daily factor in the home. And what joy they are, these new discs! What a contribution to the next generation! Think of the *Master Works Series*, with the nine symphonies of Beethoven. That library of sets was scarcely even dreamed of when I first



heard a phonograph. Nor did I ever believe I would own the wonderful symphonic contributions that the inestimable Coates has given us.

To me, the delightful intimacy of a symphonic program in the sacred precincts of one's own home can never be duplicated in a public concert hall. There are certain limitations in opposition to each viewpoint, but if they are honestly weighted, the favorable points will be found slightly in the balance of the home. Of course, that means if the home is equipped with one of the new scientifically constructed machines.

The days of one's infancy are always days of panoramic visions and rugged experiences. Birthdays are helpful only in summing up the milestones of life. So, on your birthday, as you look backward, realize the good work you have started; and as you gaze ahead let there be no limitation to the goal that you set for yourselves. I am certain, that even as I think that way, all your friends think that way too.

The public need magazines devoted to musical reviews—particularly phonograph music reviews. If only more would "carry on" the message to the people! I am very glad that your magazine has been organized, and I know it is going to serve a very useful purpose. We all realize it is difficult to serve the demands of the multitudes, but all difficulty can be surmounted, this all thinking people know, so in time your message will reach into the hearts of millions where today it reaches into the hearts of thousands. Anything which has a public purpose cannot help but arriving in the long run.

As a reviewer, I wish to express my personal admiration for your staff reviewer R.D.D. His reviews embody sincerity and, if I am not mistaken, careful thought. Your editorials have always been a source of great revelation to me.

I sincerely hope that your magazine will continue to flourish, and to serve the interests of musical art in the phonograph field in this country.

PETER HUGH REED

Kew Hall, Kew Gardens, N.Y.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Careful study of the Odeon recordings of the Lohengrin and Meistersinger excerpts makes one wonder how your critic could have praised them so extravagantly. To my mind they represent present day recording at its worst. Of these new Odeon releases, The Bartered Bride Overture is the only one that even remotely approximates the high standard of record making as set by the recording of Stokowski's Brahms Symphony or the Lener Beethoven Quartet in E minor.

Apropos of recording, there are several things one would like to know: first, why are all the older electrical recordings, and a few of even the later ones, a semi-tone higher than the original tonality? For example, Stokowski's Dvorak E minor Symphony sounds in F minor; and, most surprising of all, Kreisler's Beethoven D major violin concerto sounds in E flat. In this connection, I cannot forego the temptation to ask what spirit of perversity moved Messrs. Salmond and Rumschisky to transpose the last movement of their Beethoven 'Cello and Piano Sonata in A major from the key of A major to that of B flat major. Let it not be urged that these discrepancies are due either to an incorrect setting of the speed dial or to a deceptive sense of pitch, since nearly all of my records register in their proper tonality. I quibble at trifles? Yes—for surely your reviewers must have noticed these differences.

Further, I should also like to know why all Polydor records I have as yet heard have in them a noise similar to the whistling sound made by the regenerative circuit in radio.

Miss Kinsolving, the highly esteemed music editor of our Baltimore News, suggests the recording of the Liebestod with Elsa Alsen. Why not improve upon this and have Toscanini, the N. Y. Philharmonic, Schumann-Heink, Gertrude Kappell, and Lauritz Melchior in a twelve or fourteen part version of the second act of Tristan? or Respighi conducting his Pines of Rome? Surely Miss Kinsolving will admit that "a great man's reach should be beyond his grasp"; and that the record collector's imagination should extend beyond the probable. Let us, then, demand the improbable and have Toscanini conduct the Pines of Rome, Fountains of Rome, The Ballad of the Gnomes, and the Concerto for piano with Respighi as soloist. Has she also forgotten the Gregorian Concerto and either Jacques Gordon or Albert Spalding to play it? Is it possible that she can find nothing better than Scheherazade for

Koussevitzky? Why not Scriabin's Poem de L'Extase and The Divine Poem, Strauss' Til Eulenspiegel, Roussel's Symphony in B flat, and one or two of the Miaskowski Symphonies and Tchaikowski's Manfred Symphony.

To me it has always seemed strange that the Liszt Faust Symphony has never been suggested. This, in my opinion, should be assigned to Frederick Stock. We should also have him in Schumann's Fourth Symphony re-orchestrated by himself. Stock should also record his own Violin Concerto with Gordon as soloist; his own Elegy and his Symphonic Rhapsody (which he did so well at the Coolidge Festival in Washington two seasons ago) together with Strauss' Don Quixote, Also Sprach Zarathustra and Hermann Bischoff's monumental E major Symphony.

Would it not be well to give to posterity Schumann-Heink's incomparable voice in that greatest of all works for contralto—the Brahms Rhapsody for alto, chorus and orchestra? Cannot the Victor company be persuaded to set to work at once upon this real masterpiece with Stock conducting?—but, no cuts, please! And this plea for a complete recording reminds me to suggest that all subscribers to your uniquely valuable magazine pledge themselves to boycott all cut recordings and so compel the various companies to adopt a policy of intelligence and honesty. Why don't your reviewers aid us in this matter? Certainly, they must be aware that this lax and faulty practice is only too prevalent among record makers; the chief offender, in this particular, being The Brunswick Co. They do not stop at mutilated recordings, but make matters worse by recopying old acoustic records and offering these to the public as new electrical recordings. Let this same Brunswick Co. redeem itself by assigning Godowsky some really significant work. Godowsky's admirers are wearied by Scarf Dances, Barcarolles, tinkling Waltzes and other babette pabulum and are clamoring for his transcendental Chopin, Strauss, and Weber paraphrases, his epic Sonata and, above all, for his studies on the Chopin Etudes as only he can play them. These studies on the Chopin Etudes with Godowsky's introductory and explanatory remarks would be an inestimable boon to the student, and, if properly advertised should have an international sale.

But to continue this anthology of miscellanies: Surely Dr. Stokowski will complete the cycle of Brahms' Symphonies, and will add to them the first, fourth, fifth, and seventh Symphonies of Sibelius, the third of Szymanowski, the Sacre de Printemps, and the Five Orchestral Pieces of Schonberg, Op. 16.

We are expecting Columbia to add to its Masterworks Series the Planets of Gustav Holst in a new electrical recording, his Hymn of Jesus, Vaughn-Williams' Pastoral Symphony, Delius' Appalachia, his Mass of Life, Paris, a considerable portion of his Village Romeo and Juliet and the Piano, Cello, and Violin Concertos.

In the field of chamber music I suggest the Brahms Quartet in C minor, the Schumann Quartet in A major, Schonberg D minor, D'Indy major, the Reger E flat major, and the Reger, Schuman, and Florent Schmitt Quintets with either Friedman or Bachaus at the piano. Could not someone record the Brahms B flat major piano Concerto and Pick Mangiagalli's Sorte Lege with Bachaus as soloist in both these compositions? And who will give us a group of Joseph Marx songs, particularly his "Youth and Age" and Barcarolle? Since Kreisler has given us the Beethoven and Mendelssohn Concertos, why not the Brahms and Tchaikovsky concertos, the three Brahms Sonatas and the D'Indy and Joseph Marx Sonatas? This matter of violin literature reminds me to insist that Columbia give us Szigeti in the Busoni, Krenek, and Szymanowski Concertos. Who will avail himself of Monteux' protracted stay in America to have him record D'Indy's Istar and first and second Symphonies, Wagner's Faust Overture, Debussy's La Mer; Loeffler's Pagan Poem in its original version, that is, with piano obligato, his Death of Tintageles, La Bonne Chanson and his Canticle of the Sun with Povla Frisch in the vocal part; also, Ravel's Spanish Rhapsody, the First and Second Daphnis and Chloe Suites, Bartok's pantomime, the Wooden Prince, Griffes' Pleasure Dome of Kubla Kahn, Arnold Bax' Symphony in E flat minor and November Woods, Stravinsky's Song of the Nightingale, De Falla's Nights in a Garden of Spain, Rimsky-Korsakoff's Sadko and Antar, and Szymanowski's second Symphony. Also Cesar Franck's Psyche.

We are looking forward to recordings of Chopin's E minor Concerto and Liszt's two Concertos with Rosenthal as soloist,



If I have censured your reviewers too severely, I must in all fairness, confess that I have found your magazine almost unconditionally reliable in all essentials. I wish also to thank you for bringing to my notice through your magazine the remarkable Leo Blech Meistersinger Choral records which, but for your assistance I would never have found because of its obscure placing in the Victor lists.

With best wishes for growing success of your magazine which must and will become a most potent factor in the phonographic world, I am,  
Baltimore, Md.

HARRY GABLE.

Editor's Note. Frank expressions of opinion from our readers are always welcomed, even when such opinions take opposing points of view from those published in our pages. Confirmity of taste and opinion would be the last possible thing to be desired in music. The vitally important things are the utmost sincerity and a tolerant yet keen insight to estimate as far as humanly possible on the basis of artistic merits, without losing from mind the aims and ideals of the recording artists and the value of the records to the public to which they are particularly directed. Mr. Gable does not state the specific reasons for his differing estimate of the Odeon Lohengrin and Meistersinger excerpts, but we are glad to have him "speak his mind"; however, it may be said that our reviewer's opinion was arrived at only after careful consideration and comparison. And again it must be emphasized that artistic opinions are in the end largely of personal taste.

The subject of varying tonality is one on which we have received considerable material, notably that embodied in a study and long list of works prepared by one of our leading American enthusiasts, a constant contributor to our pages. All of this material, however, has been handed over to Captain Barnett, to whom we regulate all technical problems, and his report may be expected later. Meanwhile, we would suggest to Mr. Gable that he follow the example set by others who to obtain the recorded performances in the correct tonality have resorted to the simple expedient of adjusting the speed of their instrument until the correct pitch is arrived at. By "tuning" it to one's piano in this way, it is possible to "play along" from the score, to many a most enjoyable and valuable amusement.

The whistling sound referred to is not confined to Polydor records alone; at its best, its gentle hiss is not disturbing and seems inevitable with the use of some systems of electrical recording. Undoubtedly it will gradually be minimized; perhaps eradicated entirely with new developments.

The long list of suggested works Mr. Gable gives is no small tribute to his musical taste, but hardly so to his understanding of the cost of making such works. Perhaps Mr. Gable can imagine what Toscanini's fee for recording a single record—to say nothing of a large set—would be! And it must be further remembered that due to contract arrangements it is apparently impossible to release Toscanini records in England, immediately cutting off a large market for them. (His incomparable record of the Mendelssohn Scherzo and Nocturne has been largely discussed there, but in spite of its certain appeal, the English Brunswick Company is unable to put it on sale.) Then copyright restrictions play a large part with many of the modern works mentioned; those who follow Symphony concerts over the radio have often had the experience of finding the most desirable part of the program lost, through the refusal of the copyright owners to allow broadcast.

Many of the works named have been called for by enthusiasts, lo, these many years; and with the present rise of phonograph enthusiasm all over the world, and especially in this country (in which we have tried to play our part) would seem to promise their eventual appearance. But to decry the companies for not recording these, while they are accomplishing such splendid work as at present is useless and undeserved. We mustn't be too greedy, no matter how great the temptation may be. If we support the current recording ventures of the very highest type of artistry, there can be no doubt but such ventures will be continued on an ever increasing scale.

And could Mr. Gable himself get all the works he names if they were issued tomorrow? Perhaps he could, but could (and would) his friends, and record buyers all over the country? A good many musicians would *want* all these works; a good many people could afford to *purchase* them all; but the number of those who could both want and buy them

is small indeed. If Mr. Gable can give proof that four thousand sets of any work he mentions could be sold, an immediate recording can be guaranteed from any of the leading companies within a reasonable time.

Mr. Gable's praise of the magazine's drawing attention to works of worth which otherwise might be overlooked is particularly appreciated. This is a service which the magazine can be of the utmost value; nothing else pleases us more than the opportunity of "discovering" records of this type. The Blech record, the Edison Bell Russian Ballet works, the Hansel and Gretel Overture and other works from the Educational Lists, the Oberon Overture from the Automatic Sets, and current novelties from the foreign and popular lists are a few of the "finds" we have been able to pass on to our readers recently. We hope that if anyone comes across a work which he feels may be overlooked and to which the mention we could give would assure the audience it deserves, he will not hesitate in letting us know about it. "Vories," Captain Barnett and other members of our Staff are the official "discoverers," but we trust that every reader of the magazine will count himself an unofficial one.

The new Baltimore Phonograph Society has a most able and valuable potential member in Mr. Gable, and we hope that the Society may take advantage of his keen interest and far-ranging musical tastes and talents.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

At last some one has taken time to do what I have put off doing—and that is to ask for the source of some of the foreign record catalogs. Thanks for the addresses in the current issue!

Your reviews of these Odeon, Parlophone, etc. records has aroused my curiosity for some of these I had never heard of. One big objection to ordering records without having first heard them is that you are apt to invest in something you won't care for and consequently won't play very often.

This happened to me when I ordered some H.M.V. records of piano solos by Bachaus. I was rewarded, however, beyond measure in the St. Matthew's Passion by Mme. Offers. It is splendid.

Miss Kinsolving has given you something to work for, it seems to me. Her fresh impetus to the "record cause" is welcome and she will do much for us, I'm sure. Please accept her time-worn suggestion to conduct a Question Box. The questions would be brief and to the point—so would the answers. It would be an easy "eye-ful" and quickly comprehended. This is a strong feature in "Musical America" and I have learned much from their weekly Question Box.

While I write, I wish to criticize the script type you have adopted for certain articles. This is very difficult to read, especially when the gloss finish paper is used. It is hard on the eyes. This is only a personal opinion and may amount to nothing, yet it is right for you to know what your readers' reaction to the publication amounts to. Little things, such as type face, affect the physical appearance of a publication and I know people who buy according to the size type.

The articles on Needles have been interesting because there certainly is room for improvement in them. I have a very excellent record of Mme. D'Alvarez (she's good in spite of her faults!) which played smoothly at first. Lately it has developed blasty sounds, and I am sure it is a bad needle. I use Victor Tungstone on a Credenza type.

Let me know where the Euphonic needle may be bought.

Cordially yours,

Chicago, Ill.

W. J. D.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

May I make a suggestion as to a method of indicating the merit of recordings when mentioned in your magazine? I think it would be very convenient to readers if you would place asterisks by titles of records, three asterisks indicating all that is desirable in a record, the best yet, a knockout recording; 2 asterisks to indicate a very good recording, better than anything to date; one asterisk might indicate a good recording that is better than the average. To me this device would be especially useful in the dance divisions. I like a few popular records but nevertheless I do not want to read carefully all your long lists of such records and the individual account given of each one—but I could easily look for two or three asterisks.

Personally I think the type of the general remarks should not be in italics, as I find this type hard to read. Might I



also suggest that when reviews are given of records or sets of records, that the title of the record, when given at the top of the article or paragraph be given in black-face type.

Just one remark more. I have just played Thibaud's marvellous record of Beethoven's Romance in G. In my opinion it is the best violin tone yet produced on the phonograph. Would it be possible to persuade the Victor Co. to

record the Kreutzer Sonata with Thibaud. I feel that none of the recordings now available are especially good and a version by Thibaud, if up to the standard of his Romance in G would certainly completely destroy the sale of the other sets.

Cambridge, Mass.

O. F. BROWN.

## Analytical Notes and Reviews

BY OUR STAFF CRITICS

Columbia Masterworks Set No. 71 Mozart: Concert in B flat, Op. 191, for Bassoon and Orchestra (3 D12s Alb, \$4.50) Archie Camden, soloist, accompanied by Sir Hamilton Harty and the Halle Orchestra.

For many months we have waited for the American issue of this unique work: a bassoon concerto is a novelty if anything ever is, since the opportunities for hearing one in actual concert are practically negligible. The bassoon has long been known as the "clown of the orchestra"; its guttural bass notes, its falsetto high ones, its ludicrous staccato, have all combined to make the poor bassoon cut a rather ridiculous figure in the world of which the demure flute, the dark and haughty clarinet, the insolent oboe, and the melancholy English horn are the true aristocrats. The ignominy has even been extended to players of the weird and wonderful instrument and they are held in a sort of kindly, tolerant ridicule by other members of the orchestra. Perhaps the issue of this concerto is the first demonstration on the part of the League for the Recognition of the Respectability of the Bassoon and its Artists to win a new standing for itself in the world! The present reviewer has played\* the bassoon himself and also suffered keenly under the odium attached to his race, a suffering heightened by the fact that when a solo approaches and the other members of the orchestra conceal grins and mutter, "8 to 5 he flubs it again!", he himself knew least of all when he set the reed between his lips exactly what notes were going to come out the other end of the tube. Grove states that "the bassoon is an instrument which has evidently originated in a fortuitous manner, developed by successive improvements rather of an empirical than a theoretical nature," and indeed the writer found that to apply quite as well to the sounds produced as to the instrument itself!

However, this is of course quite beside the point here. It is perhaps sufficient to say that Mozart was one of the first to recognize the true virtues of the much maligned bassoon, and while he never raised it to emotional and dramatic heights as Tchaikowsky did later, his writing for the instrument was notable in its pertinence and effectiveness. This particular concerto is of course one of the many works composed for the purpose of providing a soloist a vehicle for exhibiting his prowess, rather than for the sake of music itself. Yet Mozart was Mozart, even in his pot-boilers, and there is real pleasure in listening to this work today. It is not great music, but it is enjoyable music and after all one needs that, too, especially when the piquancy of oddity that this piece boasts gives added flavor and zest.

The concerto is in three movements, the conventional *allegro*, *andante*, and *rondo*; the first two are in two parts each, the last in one. On part 6 is an *allegro spiritoso* by one Jean Baptiste Senaille, a noted violinist, once a member of the orchestra of Louis XV. The little piece here, while probably arranged rather than originally for bassoon, is a delightful little fragment and a most happy choice to fill out the set. Of the concerto itself, the second movement possesses the most musical worth and charm; the first and finale are good fun, but apparently did not cost their author a great deal of thought or trouble. The cadenzas, although necessarily rather haphazard affairs, are rather interesting, especially the one in the last movement, where felicitous snatches of the Magic Flute and Figaro overtures are introduced. (And by the way, are these cadenzas Mozart's own, or Mr. Camden's? (Incline to the latter supposition.)

As the concerto was made several months before recent perfections were added to the electrical process (the new Jupiter Symphony well exemplifies them), the recording itself, while quite adequate, is not by any means remarkable. Fortunately the bassoon itself is reproduced effectively and the small accompanying orchestra puts no severe demands upon the recording. As always, Sir Hamilton Harty's accompaniment is a perfect one. (Mr. Camden, it should be noted, is the first bassoon player in the Halle Orchestra.)

It can hardly be said that the issue of a bassoon concerto on records is a very practical choice, but it is a delightfully odd one, and those to whom oddity, and the bassoon, and Mozart (even in a minor mood) appeal, will find this set an agreeable diversion.

Columbia Masterworks Set No. 72 Mozart: Symphony No. 41, in C major ("Jupiter") Op. 551 (4 D12s Alb, \$6.00) Played by the Royal Philharmonic Orchestra conducted by Sir Dan Godfrey.

Mozart again, but in what a different mood! The Jupiter Symphony represents the highest peak in his symphonic writing, and one of the greatest works of all orchestral literature. Indeed, until the Meistersinger prelude was written, was there any orchestral work which could be compared with the finale of the Jupiter for sheer grandeur of contrapuntal development?

This issue is given added interest by the fact that it is the first electrical recording of the Symphony, and the first work conducted by Sir Dan Godfrey to be released in this country; his notable recorded performance of Vaughn Williams' London Symphony, due to the fact that it was acoustically recorded, was never re-pressed by the Columbia Company here. Two other versions, both acoustic, of the Jupiter have been reviewed in these pages; Coates' Victor and Heidenreich's Polydor sets (page 184, January 1927 issue).

The recording here is remarkably fine, on a plane with that of the Dukas' *L'Apprenti sorcier* as the finest orchestral reproduction the Columbia Company has reached yet. Its clarity in particular should be commented upon; there is no excessive amplification or "roar" and yet vigor and force are present in abundance. The recording director should be congratulated.

The orchestral performance is quite competent, but with the "interpretation" comes a difficult problem for the reviewer. Sir Dan Godfrey seems to have approached the music in a spirit of dogged determination to prevent anything's being "read into" the music, no matter what the cost might be. He scorns the employment of "effects"; he scorns no less the surreptitious inkling of any "emotion" whatsoever. In fact, he stands up so straight in his desire to avoid every suspicion of "emoting" that he comes perilously near falling over backward.

But let those who have held up their hands in horror when Coates, Stokowsky, Koussevitzky, and many others whom they term "virtuoso" or "prima donna" conductors have played fast and loose with all decencies of restraint and the proper classical atmosphere, rejoice over Sir Dan Godfrey and this reading (it is above all suspicion of an "interpretation") of the Jupiter Symphony. All those who have found the recent flood of "knock-out" records too much for them are again given an opportunity to hear a recorded symphony which does not attempt to dazzle, which does not attempt

\*Editor's Note: Has tried to; ask "Dido"!

(Continued on Page 28)



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to interpret or emotionalize the music, but is content with merely playing it in workmanlike fashion as it is written.

So much depends on the listeners' desires and points of view, that it would be impossible to predict either that they will or they won't like this set. Everyone should hear it and decide for himself; either he will find it a restful, cool-grey relaxation from excitements and alarms of records like those of Coates, or he will dub it "colorless and lacking the real fire and feeling" and betake himself elsewhere. Alas, the present writer—corrupted perhaps by the kaleidoscopic emotional life of another school of conducting than Sir Dan Godfrey's—must give up the recording splendors of this set for the (to him) interpretative splendors of his old acoustic composite version of Heidenreich's first two movements and Coates' Third and Finale. The many who will find the new version all that is satisfactory and enjoyable will pity him, but it is a matter of temperament—and everyone must choose for himself!

Columbia 67335-6-D—Dukas: *L'Apprenti sorcier* (and Mozart: *Marriage of Figaro Overture*) 2 D12s, \$3.00 Played by the Orchestra of the Paris Conservatory, conducted by M. Phillipe Gaubert.

On the very heels of our hope expressed in the review of the English Columbia pressing of this work (September issue, page 520) that it should have a speedy release here, come the American Columbia records themselves. Re-hearing convinces the listener even more strongly of the merits of this work; in both recording and orchestral performance, it is rightfully entitled to the place of honor among the many great works in the Columbia Masterworks Library. In the review last month sufficient justice was hardly done to the *Figaro Overture*, a splendid feat on the part of both conductor and orchestra. M. Gaubert's record debut (in this country at least) convinces us that he is a man to be watched. If he can do as well with other works as he is doing with the Dukas' scherzo and the Mozart overture, his records are going to be treasured by every music lover.

As to *L'Apprenti sorcier* itself, it should be in every record library. The climax on part three in this version is perhaps not quite as overwhelming as one is led to expect by the first two parts, but otherwise, there can be nothing but praise. We have been loudly bewailing the need of an electric *L'Apprenti sorcier* for over a year; now we have it, and in a version that will be outstanding for a long time to come!

Victor Music Arts Library Set No. 17 (6669-74)—Beethoven: *Symphony No. 7*, in A (5 D12s, 1 S12, Alb., \$11.00). Played by the Philadelphia Symphony Orchestra conducted by Leopold Stokowski.

On approaching another major work recorded by Stokowski and issued on the very heels of the Brahms First reviewed last month, one is tormented with a number of doubts: Can the new work maintain the standard set by the first? If it is of the same mechanical and artistic perfection will it not detract from the effect produced by the earlier one, perhaps proving that the first's impressiveness was largely due to sheer novelty? So on hearing this new Seventh, the writer, besieged with those self-demanded questions, hesitated for a long time before coming to any decision—even mentally—concerning its final merits as they appeared to him. But now, after having carefully followed the work through with score in hand, and after making all due allowances for a congenial weakness to be carried away by the intensity of first impressions, I am of the deep-rooted and positive opinion that this new recording is not only of the same supreme standard as that of the Brahms First, but that due to the nature of the composition and its orchestration, this set is even superior in its exposition of the powers of the modern orchestra and recording raised to their highest degree.

It is only fair to state that others hearing the work in the Studio have not arrived at the same conclusion, and—as all critical evaluation must necessarily be—this is only personal reaction, subjected to all the prejudices and emotional stresses of the individual. Yet I can hardly fear falling into serious error, for I am convinced that the careful hearing of this set, particularly with the score in hand, even by the most fanatical and fastidious admirers of this symphony, will convince anyone, willy-nilly, of the justness of its marked excellence.

The actual recording itself is of the very same quality of that of the Brahms' work, but the less thick orchestration of Beethoven and the dynamic character of the composition permit the splendors of the performance to shine even more brightly than they did in the earlier release. To follow the viola, 'cello, double-bass, and bassoon parts alone is to realize more strongly than ever before that—like an iceberg—there is far more beneath the surface than above it. These bass parts are a symphony in themselves! And such is the searching definition and clarity with which they are reproduced that even in the most sonorous tutti or the most delicate pianissimos, they are invariably as pure in outline and as easily traceable. (And as for that, the wood wind parts—so often smothered up in concert, to say nothing of recordings—are almost equally well defined.) The average listener who hears only the crashing tutti, the full voiced song of the strings or a solo instrument is content with only the most obvious exterior of the work; it is from the bass and inner parts, equally melodic and even more ingenious and masterly in craftsmanship, that the greatest musical and intellectual, —yes, even emotional, in the finest sense—pleasure is to be derived.

The purity of the parts, however, is most remarkable for the prominence it gives to their superb execution. Close observation reveals the perfection with which even the most subsidiary melodic voice is phrased: the work is truly a masterpiece of detail as well as of general effect. Even one thoroughly familiar with the score finds it hard to point out passages whose significance has been overlooked; it is possible to say that other readings of certain sections are equally logical as those of Stokowski, but it is impossible to say that he has not chosen a definite reading for even the most minute passage and has had expressed in performance exactly what he first envisioned in his mind.

The reticence of the timpani parts in some of Stokowski's recordings have been the subject of considerable comment; at times (as in the *New World Symphony*) they have been painfully conspicuous by their absence, at others (as in the *Brahms Symphony*) they have been kept very much in the background, so much so as to make one wonder whether they were "faked" or actually played, emerging only when absolutely necessary, as in the *diminuendo* roll preceding the horn solo in the introduction to Brahms' last movement. In the Seventh, Stokowski makes them more evident, especially in the last two movements, and while some to whom the thunders of a heavy hail-storm on a tin roof represent the height of climactic power will hardly be satisfied with the modest emphasis of the timpani here, others—including the writer—feel that great prominence of the drums would be ruinous to the purity of the bass voices, while adding only a spurious "effect" to the less grandiloquent, but aesthetically loftier effect of the music itself. After all, the triumph of timpani is only the percussive triumph of big drums severely beaten, while the victory of pure and melodic rhythmic voices woven into a perfect musical web is a victory without corresponding loss which would make it fruitless.

This is a virtuoso performance. And in making this statement, the reviewer must apologize for the ill-concealed sneers he has been prone to cast on the word "virtuoso" in the past. Then perhaps sneers were justified, when tonal and dynamic splendors were wasted upon musical mediocrity. It is an old saying that nothing is more disgusting to intelligent men than the sight of a fool in power, a court jester in the robes of an emperor. Musical insignificancies in the panoply of masterpieces are no less offensive; even now it is hard for one to forgive conductors like Stokowski for devoting the richnesses of their own talents and those of their orchestra to the pitiful task of trying to conceal the artistic deficiencies of the *faux bon* in music. But here, in both the Brahms and Beethoven symphonies, and particularly in the latter, executive and interpretative magnificence is but the worthy dress for music which is of the purest regal blood and nobility. On hearing the orchestral performances such as these, in which the tiniest part is not neglected, yet never exalted above the whole—one is tempted to exclaim, "If this be Virtuosity, then Music makes the most of it!"

The Seventh Symphony in recorded form has been the subject of many interesting discussions, some of them reported in the pages of this magazine. Reference should be made to page 126 of the December 1926 issue for Dr. Mead's



mention of the early Columbia acoustic version; to page 127 in the same issue for the Editor's comment and remarks on the Odeon and Victor (acoustic) versions; to page 174 of the January issue for Mr. Gerstle's letter; to page 317 of the April issue for the summary of all existing sets; and to pages 319 and 320 for reviews of the new (electric) Columbia and Polydor versions. It has always seemed that this particular symphony is a perennial topic for discussion and dispute. Undoubtedly the present version will be no less provocative of debate.

No attempt has been made to touch upon the composition itself and none is needed at this late date. To hear it indicates its greatness better than any rhapsodic panegyric could do. It is Beethoven in a mood more curiously akin to the modern outlook than he ever achieved elsewhere. It is Beethoven revealed in his true stature by loftiness and mastery of an interpretative and recorded medium.

Victor Music Arts Library Set No. 18—Mendelssohn: Midsummer Night's Dream Music—Overture, Scherzo, Nocturne, and Wedding March (4 D12s Alb., \$8.00). Played by the San Francisco Symphony Orchestra, conducted by Alfred Herz (on part 8 is Schubert's Rosamunde Entr'acte).

The long-awaited Midsummer Night's Dream Overture is at last available in an adequate electrical version, and for good measure Dr. Herz has added the three other most familiar selections from Mendelssohn's finest orchestral work—the product of his youth, but of a fantasy and craftsmanship unblighted by the factors that later were to corrode and weaken his talents.

The overture is naturally the most important part of the set and fortunately it is easily the best. The old acoustic version by Dr. Blech for Polydor had its day, but few will regret its passing now. Herz's reading and performance are both quite satisfactory and while the recording inevitably suffers by comparison with that of Stokowski's current wonder-works, it is by no means inadequate. The Scherzo and Nocturne, however, have already been recorded in a way that effectively preclude even the possibility of eclipse, and Toscanini's Brunswick version of these two pieces has no reason to fear the rivalry even of Dr. Herz and a year's recording developments. The Wedding March, too, is not particularly impressively performed and can hardly be compared with the praiseworthy recording of the Overture or of the delightful one of the Schubert Entr'acte.

The overture is in three parts, the nocturne in two, and the march, scherzo and entr'acte in one each.

Odeon 3214—von Suppe: Light Cavalry Overture. (D12, \$1.25.) Played by the Grand Symphony Orchestra.

The Parlophone pressing of this work had scarcely reached us before the Odeon one was also received at the Studio, and the Okeh Corporation's haste to make it available here is not to be wondered at, for its popularity will undoubtedly be immense. For sheer brilliance of recording it is a true "knock out," and the Grand Symphony Orchestra certainly lives up to its name in convincing fashion.

The performance is blatant of course, but so is the music, and surely this is the way the Light Cavalry should ride rough-shod to victory. The conductor's name is not given, but he deserves more than a word of praise. Can it be the indefatigable Dr. Weissmann?

Odeon 5121-2—Wagner: Parsival—Good Friday Spell. (2 D12s, \$1.50 each.) Played by the State Symphony Orchestra, Berlin, conducted by Siegfried Wagner. (On the fourth side is the Apprentice's Dance from Die Meistersinger, conducted by Dr. Weissmann.)

It must be confessed that the present reviewer approached this recording in a none too appreciative frame of mind, for the Victor version by Dr. Herz and the San Francisco Symphony had firmly established itself in his favor, to say nothing of the fact that Siegfried Wagner's past efforts had hardly endeared him to at least one listener! But on hearing the two disks, he was forced willy-nilly to admit that these records commanded real admiration. The recording, needless to say, is splendid, indeed, and yet never is ultra-brilliant to the point of destroying the atmosphere of the Good Friday Spell itself. And reluctantly or no, I must give due credit to the conductor, for his reading is unassuming, direct, and far from unimpressive. From a purely interpretative standpoint, I personally still cling to Dr. Herz, but from an all round standard, this Odeon version will be the

one that deserves the largest market. And its sterling worth makes that market one it fully deserves.

Odeon 3203—Rustle of Spring and To Spring. (D12, \$1.25.) Edith Lorand and her Orchestra.

Miss Lorand continues to surprise one with the results she can obtain from her comparatively small concert orchestra. She does the familiar Sinding *morceau* in fine fashion, aided by a recording director who seems to have solved the secret of making an orchestra sound as though it were twice as large as it is, without sacrificing anything of clarity or tonal faithfulness.

Columbia 50046-D—von Suppe: Morning Noon and Night in Vienna. (D12, \$1.25.)

Columbia 50047-D—Verdi: Aida—Grand March, and Meyerbeer: La Prophete—Coronation March. (D12, \$1.25.)

Both played by the new Columbia Symphony Orchestra, conducted by Robert Hood Bowers.

To the veteran phonograph enthusiast these records bring back vivid memories of the days of the old Columbia Symphony Orchestra and its pioneer efforts in the cause of fine recorded music. (To novices in the phonograph world, I suggest that they take the trouble some time to hear Columbia 53008-D—new numbering—in the Educational Series, and this coupling of Sibelius' Finlandia and Debussy's En Bateau will give convincing proof of what wonders could be worked even in the old days.)

Of late the Victor Symphony Orchestra has had little competition in this field of popular-priced recordings of the better known lighter symphonic works and "semi-classics," but now it will have to face serious rivalry. In the "battle of music" that seems about to take place, the benefits are going to be unbounded ones to record buyers, who seem due to be favored with a deluge of good things from both contestants.

Of these first two records from the new orchestra, Meyerbeer's Coronation March is perhaps the most impressive, but it is hard to give it the palm over the colorful performance of the overture—a most effective and scintillant recorded version. Mr. Bowers has a firm and yet flexible mastery over his men and in consequence they play like a veteran ensemble. The recording itself is of extreme power and brilliance, yet keeps well within the bounds of faithfulness and tonal purity, going to make certain that these two disks are emphatically "not to be missed" by all lovers of light symphonic music. A most auspicious debut of a much needed organization; may its records be early and often!

Victor 35833—Ponchielli: La Gioconda—Dance of the Hours (D12, \$1.25). Played by the Victor Symphony Orchestra conducted by Rosario Bourdon.

One by one the anticipated new records of the Victor Symphony Orchestra are doled out to us and each one increases the desire that this series of popular priced semi-classics, played and recorded in full symphonic style, should be less slowly added to. Mr. Bourdon is the ideal conductor for these works; to them he brings sympathies and capabilities which achieve results more appropriately effective than those of more noted musicians who train the full force of over-heavy orchestral and interpretative artillery upon the too slight fortifications of these particular works.

Mr. Bourdon does not conduct with his tongue in his cheek, but sincerely and not without a genius for satisfying the peculiar demands of this type of recorded music. His performance of this old friend, The Dance of the Hours, is clear, competent, and convincing. The recording, as in earlier records in the series, is of the very highest quality and effectiveness.

It will be a difficult matter for anyone to issue a record of this selection that will achieve equal merits.

Columbia 7132-M—Nicolai: The Merry Wives of Windsor, Overture (D12, \$1.50). Sir Henry Wood and the New Queen's Hall Orchestra.

The "Merry Wives" is one overture in the so-called "light" class of which one can never have too much. Its buoyancy and sparkle remain fresh and undimmed in spite of all that familiarity can do to hackney its delightful appeal. Sir Henry especially in his phrasing, fails to take full advantage of his opportunities in this performance, yet his reading is enjoyable and not without considerable gusto—much more in fact than one had come to expect from him of late. The New Queen's Hall Orchestra has evidently been reinforced to good advantage recently, for never have the string and wood wind choirs played with more ease or with more tonal and technical merit.



Dr. Weissmann's old acoustic version still remains easily the best interpretation, but in spite of some points of superiority that recent recordings of this overture enjoy over Sir Henry's, his is undoubtedly the best all-round choice for purchase today.

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## Special (Imported)

Edison Bell 0150-1 de Falla: Suite from The Three-Cornered Hat (2 D10s, 3 shillings each).

X 501-2 Strawinski: Suite from The Firebird (2 D12s, 4 shillings, 6 pence each).

X 503-4 Strawinski: from Petrouchka (2 D12s, 4/6 each).

X 505-6 Borodin: Suite from Prince Igor (2D12s, 4/6 each).

All played by the Russian Ballet Orchestra, Conducted by M. Defosse.

The above records represent a most striking contribution to recorded modern music: one of the works is recorded for the first time (that of de Falla), and the two Strawinski suites appear for the first time in electrical versions. As examples of first class symphonic records at prices that are decidedly "popular," these releases are scarcely less noteworthy.

The story of the way in which these records came to us for review is rather interesting. It began with our noticing the mention of these works in Captain Barnett's reviews of "New-Poor" column in our contemporary, "The Gramophone," and the Editor's remark in his "General Review" that he trusted further details on such unusual releases would be forthcoming from the Captain. The latter no sooner had read this remark than in characteristic fashion he hastened to get in touch with the Edison Bell people and a week or

so later the records themselves were delivered to the Studio! And once the first disk was placed on the phonograph there was no stopping until we had played through the whole set; with the conclusion of the last, all hands voted unanimously that this "Russian Ballet Afternoon" was easily the most pleasurable and profitable that had been spent in listening to records for many a day.

Of course, these works appeal primarily to those who are versed in contemporary music, and fortunately Captain Barnett's wish was fulfilled when he hoped that "the reviewer will be a Johnny who likes modern music better than I do!" But altogether apart from their worth to the modernists who will only be too anxious to get them (the Studio has already been besieged with letters of inquiry), these releases are bound to be of unusual value in propagating the work of appreciation of such music. At such reasonable prices and in such effective versions, I can hardly doubt but that Strawinski, de Falla, and Borodin are bound to win countless new admirers through these records which will bring their ballet music to many a music lover who has never had the opportunity of hearing the Russian Ballet itself, or perhaps even of hearing suites from the ballets played by symphony orchestras.

As stated in the review of the Edison Bell Roman Carnival Overture last month (the first Edison Bell record to reach the Studio for review), one approaches these records reminding himself that due allowances must be made for their price and the fact that here is no virtuoso symphony orchestra of fame. But such allowances are hardly necessary; both recording and performances can stand on their own feet and meet all comparisons. At times the surface of these disks is a little rough, at times one feels conscious of the lack of that overwhelming realism and sonority to which some startling recent American orchestral records have made us accustomed, but once these points have been conceded, the recording throughout is such as to deserve the heartiest praise—especially in the way in which the extremely difficult and troublesome percussion parts are reproduced. This is where many a recording of modern music has fallen down in the past with the result that the music lost half its effect; but hear the recording of the harp glissandos, the timpani, the cymbals, the glockenspiel and assorted "kitchen-ware" on these records, and one must pay tribute to the recording director who saved intact the full flavor of the intricacies of the orchestration. Another word of praise is due to the splendid way in which the piano solos in Petrouchka come through.

I believe The Three-Cornered Hat is the first major orchestral work of de Falla to be recorded; perhaps the same orchestra and company will continue the fine beginning with future releases of Love the Sorcerer and Nights in the Garden of Spain. The recording of the string orchestra is particularly effective here. The first disk contains the dance of the Neighbors and the dance of the Miller; the second the Danse Finale, celebrating in uproarious fashion the confusion of the venerable Governor who has been paying attentions to the Miller's wife. M. Defosse's reading is both felicitous and striking; he succeeds admirably in emphasizing the fundamental dance character of the works throughout, in contrast to the concert interpretations of the usual concert performances.

The Firebird Suite contains the introduction and Ronde des Princesses, the Infernal Dance of the Magician Katschei and his subjects, the familiar Berceuse, and Finale. The Prince Igor Suite consists of the Polovtsian dances with a song from the beginning of Act II of the Opera interpolated on part 3. The Conductor's tempos here have a tendency towards the slow side and he hardly achieves the tremendous effect that performances of the Dances by virtuoso symphony orchestras, with the choral parts actually sung, make in concert. But his reading gains in charm and delicacy what it loses in impressiveness, and his wood wind in particular are heard to advantage. The song of the Polovtsian Girl (part 3) is less familiar than the dances themselves—deservedly popular in American concert halls—and it is a most welcome addition; it is Borodin in a mood that captures for a moment the most iridescent and evanescent loveliness. Hardly a modern composer, in the strict sense of the word. Borodin's appeal is most strong to the modern mind; what a pity that his great Second Symphony and less familiar works are not available in such meritorious versions as this!

The Petrouchka Suite, complete on the old Victor acous-



tic version (Goossens is in four records) is naturally abbreviated here, but the arrangement has been done exceedingly skilfully and the only serious omission one is conscious of is the dance of the little ballerina with its absurdly prim con-net solo. The recording and performance are splendid and of course quite supersede the old version, whose virtues begin to pale before those of M. Defosse's reading. The hurdy-gurdy solos are wholly delightful! They alone are quite worthy the purchase of the entire set. And the entry of the bear and his keeper! Few concert performances can be compared to the one here. As mentioned before, the ingenious piano part is both well played and reproduced. The Coachmen's Dance is well read, but lacks a trifle in sonority, but the ending is excellent indeed, in contrast to that of the old set, where is was nearly inaudible and quite ineffective.

All in all, a most remarkable issue of modern music, and one of the greatest interest to every phonograph enthusiast. For sheer value in comparison to the cost, it would be hard to beat these records anywhere. It seems a shame indeed that their sale should be confined to England alone and we hope most sincerely that some progressive American dealer or importer will be far-sighted enough to make them available in this country where there can be no doubt they would have the sale to which their interest and merits entitle them.

## Choral

Victor (German list) 68845—Wagner: Tannhauser—Pilgrim Chorus and Entrance of the Guests into the Warthburg. (D12, \$1.25.) The magical name of the Chorus and Orchestra of the State Opera House, Berlin, made us anticipate another record perhaps worthy of comparison with the truly superb Meistersinger Chorale of last month. But in the new release more seems to be lacking than merely Dr. Blech's name from the label. The recording, of course, is excellent and the performance a good one, but by no means up to the expectations the earlier record had aroused. In spite of the advantage that these versions enjoy from a mechanical standpoint, I personally prefer the Homochord versions (also electrical) which, while perhaps less finished, are to me at least far more impressive. However, these of course are not easily available in this country. In any case, no one need be disappointed in the Victor issue, if only he is careful enough not to judge them by the standard achieved by the two Meistersinger choral excerpts of last month.

Victor (Italian list) 80034—Verdi: Ernani—Beviam Beviam and Si ridesti il leon di Castiglia. (D10, 75c.) Fortunately, the La Scala Chorus has no difficulties maintaining the interest aroused by its earlier releases, and in addition gives an added zest of novelty. The drinking song is performed with capital gusto, both on the part of the orchestra and the singers. The chorus on the other side will be remembered as having been the cause for great political demonstrations on the part of the Venetians when the opera was given its first performances. Every Italian opera "fan" will be delighted with this record, and indeed, many others can find real pleasure in it.

Victor (Italian list) 68837—Viva il vino: Guarda il tuo cielo; and Il ritorno della greggia. (D12, \$1.25.) The Belmont Choir in what sound suspiciously like kindergarten songs. The selections are exceedingly simple and the singing is hardly less naive. A record that is not of any great importance, but one that is quite amusing to the ordinary listener, and one no doubt to be highly prized by Italian children, for whom it seems particularly designed.

Columbia 139-M—Glinka: A Life for the Czar—Introduction and Folk Song—Church Bells of Novgorod (D10, 75c.) The Kedroff Male Quartet is perhaps more interesting in solo than ensemble passages; here is good but not distinguished singing. The Glinka excerpt is a noteworthy choice for recording and is completely sung; the folk smacks rather strongly of the Volga Boatman.

## Chamber Music

National Gramophonic Society Nos. 76-7 Bax: Oboe Quintet (2 D12s) Played by Leon Goossens (oboe) and the International String Quartet.

Arnold Bax, like Frederick Delius, is a composer whose works have won almost fanatical admiration from certain groups of music lovers, yet which are viewed by certain others with an indifference equally fanatical. As the annotator in the N G S catalogue wisely says, "The Appreciation of Arnold Bax's work seems to be very largely a matter of temperament. For while no one disputes his technical skill, his harmonic fertility, and the quality of his imagination, the use which he makes of his gifts affects his hearers in different ways. His admirers speak of his style as, highly colored, decorative, and delicately sensitive, his detractors sniff a scornful "Rococo." This oboe quintet is typical Bax, and will therefore in all probability have a strong appeal for some music lovers, while leaving others comparatively cold." Yet I should disagree with the conclusion expressed in this last sentence: I cannot but believe that the strength and loveliness of this work will win the respect and admiration of even the most insensate. It is difficult for me to imagine anyone being left "comparatively cold" upon hearing it!

Technical points may be quickly disposed of: barring the slight surface noise as yet not wholly eradicated from the N G S records, these two disks represent a high point of development in chamber music recording; indeed, one could not ask for more effective recording of either solo instrument or strings. At times the quartet sounds like an enlarged solo instrument played by a single player. When the oboe is heard, it is no soloist to be accompanied, rather another voice to be blended into the ensemble on equal terms. And this supremely satisfying combination and blend of tone colors is caught by the recording in all its native purity and clarity.

The quintet is in three movements, occupying respectively one, two, and one record side each. While not in cyclic form, there is a strong family relationship between the various movements, yet the third seems hardly to complete the work. Surely it is the *scherzo* and not the *finale*; one wishes for a fourth movement which would fully complete the emotional circle begun so perfectly by the present three. However, it is of course idle to indulge in such wishes. Why should one cry for "More!" when he is given so much that is strange and rich and new?

The third movement, despite its gusto and vitality, leaves the least soul-stirring impression. There are a few hints of Stravinski's Concertino, of Holst's St. Paul Suite, yet no one could question the originality or individual power of the composer. There is almost the feeling of an Irish "break-down" in its full-blooded, sturdy measures! But the first two are truly outstanding in all modern chamber music. In the brief space of a single record side is concentrated the wealth of glorious craftsmanship and emotional depths which is the first movement; the second is a sustained flight of pure song, sinking finally into strange soliloquies for solo oboe—cadenzas in name only. Until hearing this quintet one would never have dreamed that another contemporary than Delius could speak so intimately, could sound so deeply the innermost recesses of the human heart. "An elusive intimacy suddenly felt by the attuned and understanding listener," the list of such works given recently by a correspondent can be augmented at once with this work of Arnold Bax.

These two records represent not only the finest material achievement the N G S has yet given us, but also one of the most sensitively spiritual treasures boasted by recorded music today.

N G S 82-6 Dvorak: Piano Quintet in A. Op. 81 (5 D12s). Played by Ethel Bartlett (piano) and the Spencer Dyke String Quartet (part 10 contains The Lonely Shepherd from Joseph Speaight's Shakespeare Fairy Characters, 1st series, No. 2, played by the Spencer Dyke Quartet).

It is rather a pity that the Quintet in E flat, Op. 97, the third and only one yet unrecorded of Dvorak's great trio of "American" compositions, might not have been chosen by the N G S instead of the one in A, Op. 81, pleasant to listen to as the latter is. Ethel Bartlett, who played so well in the recent recording of Debussy's Danse sacree and Danse profane, does equally well with the piano part here, and is ably seconded by the Spencer Dyke Quartet.

The work itself is curiously and rather indiscriminately reminiscent, and the strong traces of Mendelssohn, Schumann, and Brahms are easily observable (note particularly the hint of the Prophet Bird in the last part of the second movement). Withal, Dvorak is still his usual sunny, un-



troubled self, and the music flows its even course in delightful even if not in any profound fashion. The scherzo and trio might be singled out as the most interesting of the four movements.

The record surface here is rather poor, but otherwise the recording and performance are quite up to the Society's standards. Admirers of Dvorak's music will find much to value this set; others who hear it will pause at least a few moments to enjoy its naive charm before passing on to more ambitious and heaven-storming works.

Columbia Masterworks Set No. 73—Tchaikowsky: Trio in A minor, Op. 50 "To the Memory of a Great Artist." (6 D12s, \$9.00.) Played by Arthur Catterall (violin), W. H. Squire ('cello), and William Murdoch (piano).

For many years Tchaikowsky (not unlike other musicians) looked upon the piano trio as a very inadequate medium of expression and refused to write anything for that combination of instruments, despite all the pleas of Nadeja von Meck to the contrary. It was the death of his friend Nicholas Rubinstein that led to his turning to the trio to express his grief; the work is supersaturated with it; the composition is one of the great elegiac works of all music.

The work is in two movements, a Pezzo Elegiaco (parts one to five), and a theme and twelve variations (parts six to twelve). The variations are supposed to represent various aspects of Rubinstein's life and character; but as a matter of fact, the music is very unprogrammatic in nature and is certainly more interesting as absolute music than as any biographical sketch of the "Great Artist." It ranks as one of the finest works in trio literature and one of Tchaikowsky's greatest compositions, classed usually with the Pathétique Symphony. It is far more effective in recorded form than in concert performances where its considerable length and the disadvantages of a very small instrumental combination playing in a hall combine to handicap it very severely. Here, a few variations can be heard at a time if wished, and in intimate surroundings. There can hardly be a doubt that the records will win innumerable new admirers for the work among music lovers who never had the opportunity of hearing it, or hearing it to advantage, before.

This version is the first complete one and like the other Columbia chamber music sets, exquisitely played and recorded. The reading is eloquent in the extreme, without undue sentimentalization, and the players wisely refuse to "slop over," even when the composer gives them every encouragement to do so. Mr. Squire's 'cello part is particularly beautiful, in spite of the fact that Tchaikowsky did not always write in the most sympathetic manner for the stringed parts of the trio—making it sound occasionally like a sonata for piano with violin and 'cello obbligatos! Yet this feeling is much weaker in the recorded version than in the concert hall. Of the perhaps half dozen performances I have heard in concert, none was superior to this one; several were more brilliant, but the sustained atmosphere and eloquence of the work suffered in consequence.

The trio is one that affects the admirers of Tchaikowsky almost hypnotically. Others are left cold by it, while dispassionately admiring many of its musical merits. But every music lover should know it, and can know it best through this most adequate and praiseworthy recording.

Columbia Masterworks Set No. 70—Beethoven: Quartet in B flat, Op. 130 (5 D12s Alb., \$7.50). Played by the Lener String Quartet.

One by one the few remaining gaps in the list of recorded Beethoven Quartets are being filled up as post-Centennial sets gradually filter in. Op. 130 is perhaps best known for the fact that its Finale was the composer's last completed work, written in November 1826, to replace the original last movement, a fugue of rather grandiose proportions and considerable obscurity, which was eventually published separately. The Finale, however, apart from the sentimental interest one has for it, is by no means the most significant movement in the quartet, although its dainty gaiety—how tempered did Beethoven's rude gusto finally become!—make it fully worthy of this quartet.

The present writer, never having been as impressed with this particular work in concert as with its companions, feared that his appreciation of the set would be further weakened, especially as he had fatuously imagined that the feast of Centennial recordings had temporarily satiated him with Beethoven. A few hearings, one with the score, left him humbled.

The beauties of this work are on such rarefield level, they are so minutely and so perfectly carved, that the intimacy the phonograph alone can give is needed for their proper discernment. One thinks, "Can this be the Beethoven that wrote the Seventh Symphony?" It is! but what struggles of soul and body were necessary to sublimate the rough vitality of the symphony into the frail pure flame of life that burns so clearly in the quartet! In the former Beethoven was exultantly conquering the world; in the latter he is exaltedly conquering himself. The understanding listener's heart is torn with the pity and the irony of it: the greatest dynamic force music had known finding itself at last freed of its coarse burly body, its Gargantuan power and pride, in these pages of music that are utterly removed from the flesh and its struggles, yet not removed from reality itself: rather in them the external world has been dissolved and refined into its very essence. I can find nothing of mysticism and beyond-worldliness here; I think Beethoven himself would have scoffed at the suggestion of such qualities being read into his music. Never has he had a firmer grasp on humanity; but now he no longer battles to maintain his grasp: the fight has been fought—and he has discovered that neither victory nor defeat has been achieved, rather a lofty tolerance and understanding, that can express itself—as it does here—in the simplest of idioms, but which goes straight from heart to heart.

A detailed description of the six movements is unnecessary. The performance by the Leners (what a debt every true music lover owes them!) and the recording are so perfectly immersed in the music itself that one pays the highest tribute of forgetting them entirely for the composition. There is nothing spectacular here, nothing to catch the passing fancy; these are no records to be "sampled" in a dealer's shop to see whether one "likes" them or not; they will be meaningless to all but a few—but what a heritage to those who are willing to accept it!

As a business "proposition," this set must be utterly impracticable; it will probably be years before it can repay its cost. One feels for the manufacturers not only respect, but also an indebtedness that will be impossible ever to repay in full. Every one to whom such works as these mean much must join in the hope that such courage will be rewarded.

Victor 1276—Deep River and Irish Reel. (D10, \$1.50.) The Flonzaley Quartet in one of its all too rare ten-inch releases; coupling here two arrangements by Pochon, the second violinist. Both pieces are played with the Flonzaley's inevitable perfection of detail, and both are good examples of the powers of modern string recording. The Irish Reel is in lively contrast to the Negro song, but both prove again the contention that while highly trained musicians can devote all their artistry to certain works of a folk song or popular nature, they can never succeed in capturing the authentic spirit of the pieces, which by its very nature is lost by the refining process. The Reel here isn't Irish and Deep River is by no means Negroid,—but nevertheless they're great quartet playing and most enjoyable to listen to.

R. D. D.

## Instrumental

### ORGAN

Victor 35832—Liebestraum and Pilgrim's Song of Hope. (D12, \$1.25.) The appropriately named Mr. Henry Gordon Thunder in his first Victor recording. The recording is quite effective and the performances unassuming and approved readings, very much in the manner of Hans Barth's series of "standard" well known piano pieces. Undoubtedly this disk is the first of a similar series of organ works.

### PIANO

Victor 1266—Mendelssohn: Etudes in F major and A minor. (D10, \$1.50.) Sergei Rachmaninoff's records are things to be looked to! and his original selection of etudes from Mendelssohn (are they from his Op. 104, Three Preludes and Three Studies?) is no exception to the excellence of his releases. Both are played with considerable fleetness, occasionally a trifle blurred, it must be confessed, and both are effectively pianistic—and most pleasant diversions from the too familiar Rondo Capriccioso. It seems strange that Mendelssohn's perhaps finest work for the piano, the Serious Variations, have never been recorded; many of the less well known Songs Without Words also



might well be considered by recording pianists. And yet Mendelssohn is undeniably waning: the *Midsummer Night's Dream*, the violin concerto, and *Elijah* almost alone serve as anchors to keep his fame from slipping entirely into a rapidly engulfing oblivion.

#### VIOLIN

Victor 6692—Dvorak: *Humoresque*, and Kreisler: *Caprice Viennois*. (D12, \$2.00.) Kreisler was wise in waiting until violin recording had reached its present efficacy before re-recording his most popular war-horses. And it cannot be denied that the electrical process reproduces his playing to perfection here. His own composition is by far the more preferable on this disk, as even Kreisler can hardly be excused for the Hawaiian guitar glissando effects in the *Humoresque*, whose original virtues of delicate tunefulness—now pretty well time-beaten—he still further effaces by an over-sentimentalization which one hardly expected from him. In fact, the redeeming feature of his “popular” records has always been their sincerity of performance, no matter what the musical value of the piece itself might be. The *Humoresque*, battered by familiarity though it may be, is still a good many grades above some of Kreisler’s “popular” offerings, and least of all deserves ill treatment from his hands.

Brunswick 50099—Chopin—Spalding: *Nocturne in G major*, and Sarasate: *Introduction and Tarantelle* (D12, \$2.00). Albert Spalding is beginning to appear a little more frequently on records and I know of no one who is not delighted to find a gradually increasing number of this splendid violinist’s releases available. The recording here is a notable tribute to the skill of the Brunswick recording director and the playing is in Spalding’s best vein. The *Nocturne* proves to be a shortened version of the familiar one containing the lovely melody Chopin is supposed to have heard sung by a sailor on a Mediterranean vessel. Spalding’s arrangement is a happy one and he performs the double-stopped passages of the beginning in a manner that gives his hearers musical as well as technical pleasure. His choice of tempos, particularly of that of the sailor’s melody, is decidedly generous on the slow side. The Sarasate piece may justly be claimed one of the finest examples of violin playing and recording available today.

Columbia 7131-M—Hubay: *Zephyr*, and Francoeur-Kreisler: *Siciliano and Rigaudon* (D12, \$1.50). Joseph Szigeti’s records are still rarer than Spalding’s and no less to be desired. This is only his second to be made available in this country, although he has several in the English Columbia catalogue. The recording, done abroad, is not quite up to that of recent violin works here; most noticeable is its tendency to thin still further Szigeti’s naturally thin—but with the delicacy of spun glass—tone. Despite this trifling drawback, the record is one no true violin enthusiast should miss, for Szigeti is a musician of the highest artistic integrity and talents. In concert, the personality of the man can be discovered in a moment: sensitive, high-tensioned, idealistic,—he is an artist far above the usual level; one who makes not the slightest attempt to play down to the crowd, but who instantly commands everyone’s respect and esteem. No real music lover can afford to overlook Szigeti and his records, both the two already issued here and the others to which we look forward for early release.

#### PIANO

Columbia 5072-M—Liszt: *Hungarian Rhapsody, No. 8* (D12, \$1.25). Ethel Leginska carries on the apparent intention of the Columbia Company to record the less familiar *Rhapsodies* of Liszt. No. 8 deserves less than any of them its comparative obscurity; it is less brilliant and showy than some of the others, but it has an appeal of its own, particularly during the earlier passages; the quasi-breakdown later in the work is not one of Liszt’s happiest inspirations. The recording is unusually powerful, almost too intense at times, throwing a rather unkind light upon Miss Leginska’s occasional tendency to allow her pedalling to become a little blurred. Otherwise her reading is restrained and pleasing, and the record one to be heard.

#### Vocal

Brunswick 3-117—La Paloma, and Torna a Surriento (D12, \$1.50). Giuseppe Danise hardly has the material here to give full play to his talents and his magnificent voice never gets

the chance it deserves. While the performances, particularly of the second side, are by no means unsatisfactory in themselves, Danise can give a far better account of himself in more suitable works. Here he is forced into unavoidable and none too happy comparison with Schipa.

Columbia 9032-M—Carmen: *Flower Song*, and Mignon—*Ah! Little Thought the Maid* (D12, \$2.00). Charles Hackett has never enjoyed more effective recording, but in spite of his courageous efforts to disguise the encroachments of the strain that marks vocal decline and age, the recording here is less merciful than just. Yet this is a disk that commands respect, as well as pity, and the one to be preferred among his recent releases.

Columbia 7130-M—Ernani: *O Noble Carlos*, and *Un Ballo in Maschera: Is It Thou?* (D12, \$1.50). Carlo Galeffi, with the chorus of La Scala Theatre, continues the authentic Italian operatic series begun last month so well by Stabile. The chorus is far less effective here, but Galeffi has a rich, strong voice which he uses well, barring a tendency to over-exaggeration in the Italian manner. The Ernani aria is perhaps more interestingly sung than *Eri tu*, but both will have a deservedly strong appeal to every lover of the early Verdi operas.

Columbia 140-M—*From Out the Long Ago*, and *For Thee* (D10, 75c). Barbara Maurel on a popular priced disk in two sentimental ballads; the refinement and restraint of the interpretations rather than Miss Maurel’s voice give the record some distinction in its class.

Brunswick 15128—Bizet: *Carmen—Habanera* and *Seguidilla*. (D10, \$1.50.) Sigrid Onegin in a recording and does full justice to the dark loveliness of her voice. She would be a most un-Carmen-like Carmen on the stage, for sure, and she wisely sings the familiar arias in concert rather than operatic manner, but if the gypsy abandon and verve are missing, the pellucid beauty of sheer tone most certainly is full recompense. Perhaps it will not be long before the recording and accompaniment merits of this release are used to still better advantage in records that give Onegin more suitable opportunity to make use of her talents.

Brunswick 30119—Handel: *Largo*, and Rendi L’Serenio Al Ciglio. (D12, \$1.50.) Elizabeth Rethberg has given us so many fine things, that this unfortunate recording may well be forgiven and forgotten!

Brunswick 10243—Mendelssohn: *Oh for the Wings of a Dove*, and Tosti: *Serenade*. (D10, \$1.00.) Edith Mason bears up bravely under the disadvantages of a violin-harp-flute trio in the *Serenade*; luckily she has an orchestra in the companion number (another addition to this month’s surprising list of recorded works of Mendelssohn—are the companies making a twenty year start on preparations for his Centennial?). Miss Mason can hardly be classed with those musicians who can sing works for popular consumption without giving considerable emphasis to her desire of being popular at all costs. I wonder very much whether even the lowest musical intelligence cannot recognize at once the sincerity or insincerity of an artist. And I think he will prefer the following record to this one every time.

Brunswick 3079—Indian Lullaby and Chinese Flower. (D10, 75c.) Elizabeth Lennox in two unassuming, but most pleasing pieces of a truly “popular” nature, sung both effectively and sincerely. The accompaniments are restrained as well as ingenious, and for once the usual novelty “chinky” and “tom-tom” effects are handled in a musical way. A record that doesn’t pretend to be anything more than it is, that isn’t trying to look down from highbrow to lowbrow or up the other way, and that is simple, natural, and most unusual in a world where such characteristics are so uncommon. Perhaps I exaggerate its virtues, for of course it is no contribution of great musical significance, but a little thing well done is something to be praised any day.

Victor 3043—Barcarolle from the *Tales of Hoffman* and *Calm as the Night*. (D10, \$2.00.) Lucrezia Bori and Lawrence Tibbett in two familiar duets. The singing is serious and quite free from insincerity and the recording is of course excellent. When such pieces as these are recorded, as of course they must be, they should always be done at least as well.

Victor 6693—Massenet: *Don Quichotte—Finale*. (D12, \$2.00.) Chaliapin in the prize vocal record of the month, one which no one should miss. Some of the great Russian basso’s latest records disguised the inevitable “slipping” of his voice none too effectively, but here he has gathered



all his forces together for a most moving and splendid performance. Chaliapin, more than most singers, suffers from being divorced from the operatic stage and no matter how fine his records are their merits can never quite reconcile one for the lack of his living presence and acting. Yet here there is little difficulty in envisioning the broken and disillusioned knight in his last hours; Chaliapin lives him with terrible intensity and vividness. A magnificent orchestral accompaniment augments the soloist's performance to make this record truly outstanding, one of Chaliapin's very best.

Victor 20793—Deep River and I'm Goin' to Tell God All o' My Troubles. (D10, 75c.) Paul Robeson's singing here is matched by Lawrence Brown's accompaniments; it is hardly necessary to say at this late date that both are inimitably fine. It would be hard to say that this was above or below the others in their all too small series of spirituals; they are all almost uniformly good, and this latest addition is no exception.

Victor 6668—Nostalgia Andaluza and De Mi Aragon. (D12, \$2.00.) Miguel Fleta in a Spanish coupling recorded in Europe. The singing is excellent indeed, marred only by the feeling of tension and strain that he occasionally evidences in fortissimos or in the top parts of his range. The accompaniments, while good, bear proof that the record was not made here.

Victor 4018—Lassie o' Mine and Oh Mother, My Love. (D10, \$1.00.) Royal Dadmun in most satisfactory fare for the musical middle classes.

Victor 6694—Wagner: Lohengrin—Elsas Traum, and Tannhauser—Elisabeths Gebet. (D12, \$2.00.) The great Jeritza is disappointing in this expected re-recording, in spite of the fact that she enjoys the benefits of an orchestral accompaniment that—with the other releases of the month—advances the Victor Company's high standard in this respect several grades still higher. The lack of tonal color and interpretative vitality makes these performances almost meaningless rehearsals of the music. It is hard to understand, especially when we had so recently a record of such charm and vivacity as the comparative trifle, My Little Nest of Heavenly Blue. But, then, if singers always did as they were expected to do, what monotonous things records would become!

Victor 6708—Franck: Panis Angelicus, and Hagemann: Christ Went Up into the Hills. (D12, \$2.00.) John McCormack fails to emulate Chaliapin's marvelous "come-back"; one finds it hard to reconcile the voice here with that of the McCormack of old.

Victor 6709—Verdi: Don Carlos—Dormiro sol nel manto, and Sicilian Vespers—O tu Palermo! (D12, \$2.00.) Ezio Pinza is hardly the possessor of the "greatest bass voice heard in years" that is claimed for him, but he is a most excellent singer and appears to meritous advantage in these two Verdi arias of unbackneyed worth. Perhaps not an outstanding, but nevertheless a very praiseworthy operatic record.

Victor 1181—Quiereme Mucho, and A la orilla de un palmer. (D10, \$1.50.) Tito Schipa, invariably fine! These Latin American songs add new jewels to his crown. Voice, accompaniment, and recording are all of the same perfection.

(On glancing over the annotations in the Victor Advance List, I see the following remarkable note: "Chaliapin's Don Quichotte . . . ranks, in the judgment of sane critics, with his . . . Boris Godounoff." Doesn't this imply a rather unfair discrimination in mental health among the critical fraternity? Perhaps hearing Chaliapin might also be used in murder trials instead of psychiatrists' examinations to determine the sanity of the defendant!)

## Light Orchestral

Brunswick 3611—Wedding of the Winds and Over the Waves waltzes. (D10, 75c.) The Miniature Concert Orchestra in two pleasing if not very distinguished waltz recordings. The orchestra does well, but at times the conductor's phrasing is a trifle jerky and spasmodic.

Odeon 10451—Espana and Sirenenzauber waltzes. (D10, 75c.) Edith Lorand and her orchestra are given the advantages of Odeon's recent discoveries in ultra-brilliant recording, and they fairly outdo themselves to make the most of it. It is quite astonishing how much sonority and power a small organization can generate with the help of a capable recording director. Edith Lorand's band is no symphony

orchestra, but in this record they give many a large-sized concert orchestra an exceedingly good run for their money!

Victor 35830—Eili, Eili, and Kol Nidre. (D12, \$1.25.) The Victor Salon Orchestra's foreign release of last month now appears in the regular list. The performances and arrangements, in Shilkret's inimitable manner, are very smooth and finished, with the usual strong flavoring of sentimentalism.

Victor 79498 and 79499 Poem—Boston and Geh! Boston, and Fidel das Alte Liedel and Friderike. (2 D10s, each 75c.) Marek Weber now doubles his monthly release to meet the demands of the season. The Boston Poem is rather too obvious "sob-stuff" and its coupling is only fair; but the second record is excellent indeed; both selections are smoothly played fox-trots and both are among Weber's best performances.

Victor 20789—Dream of Autumn and When You're in Love waltzes. (D10, 75c.) Jos Szigeti's Hungarian Orchestra in more smoothly played sentimental waltzes. We presume the conductor is not to be confused with the more distinguished violinist of the same name whose concert performances and all too few records (Columbia) have commanded instantaneous admiration. S. M.

## Gramophone Tips : 1927

By CAPTAIN H. T. BARNETT, M.I.E.E.

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## Popular Vocal and Instrumental

There are few outstanding records in this class for the month. Johnny Marvin does well with Mavellous on Victor 20893, much better in fact, than with the coupling, It All Belongs to Me, or with his other record 20832 (It's a Million to One You're in Love and I'm Afraid You Sing that Song to Somebody Else). Van and Schenck have a most amusing beginning—in grand "opry" style to their Pastafazoola (Columbia 1092-D) but unfortunately it is all too brief. The coupling, Magnolia, has a very clever accompaniment. The two leading piano solo records are Lee Sims' I'm Coming Virginia and Me and My Shadow (Brunswick 3619), and Rube Bloom's Soliloquy and Spring Fever (Okeh 40867). Sims has more real piano technique than most of his rivals and the Lisztian flourishes he introduces are usually quite effective; yet neither he nor Bloom are quite at their best here; the latter is further handicapped by a recording that is not of the usual Okeh standard. Spring Fever is perhaps the most interesting of the four selections. Bloom is heard also on Okeh 40877, where he accompanies Sissle in Broken-hearted; one misses Blake, though, rather badly. Franklyn Baur sings with his customary smoothness on Brunswick 3590 (Just a Memory and My Heart is Calling); Harry Richman is well accompanied on Brunswick 3583 (Magnolia and Ain't That a Grand, etc.); Art Gillham, the most bearable of the Whispering Pianists, keeps ahead of his rival Jack Smith with That Saxophone Waltz and I Could Waltz on Forever (Columbia 1081-D); Smith's disk is perhaps better recorded, however (Victor 20845—Rosy Cheeks and Oo! Golly Ain't She Cute?). The present writer is not a great admirer of Miss Lee Morse, but he has to admit that she is unusually peppy in her customary mannish way in We (Columbia 1082-D); the coupling, Rosita, tries to be a little too ambitious, and its Spanish rhythms limp rather obviously! The best blues of the month are provided by Lonnie Johnson and Victoria Spivey, both of Okeh. The former is a fascinating Mean Old Bed Bug Blues (with Roamin' Rambler Blues on Okeh 8497) with a simple yet very remarkable guitar accompaniment; the latter on 8494 (No. 12 Let Me Roam and B Blues). There are two clarinet solo records, but neither is such as to seriously endanger the crown of Jimmie Lytell or Boyd Senter; Bob Fuller plays Dallas Blues and I Ain't Got Nobody on Brunswick 7006 in rather conventional fashion; Wilton Crawley is less conventional in She's 40 with Me and Geechii River Blues (Okeh 8492),



but his shrillness is almost unbearable. For those who like the Hawaiian guitar, there are excellently recorded selections to choose from: Okeh 40873 (One Two Three Four, and Sweet Hawaiian Moonlight) played by Ferera and Paaluh, and Brunswick 3307 (Sunny Hawaii and South Sea Dream Girl) played by Paaluh and Palakiko.

Other Columbias are 1091-D, de Leath and Frank Harris in Just a Little Old Schoolhouse and I'm Gonna Dance wit de Guy Wot Brung Me—the Irish dialect in the former is well meant, but rather crude, to say the least; 1096-D, Billy Day in Whoop? and Sweet Someone; 1100-D, Edith Clifford singing Yodle Song and It's a Million to One in typical vaudeville style; 1097-D, Art Kahn in rather heavy movie-style piano solos (Worryin' and Swanee Shore); 15175-D, the Allen Brothers in vigorous banjo and guitar duets (Salty Dog and Bow Wow Blues); 15174-D, Roy Harvey singing the Brave Engineer and the Wreck of the Virginian No. 3; 14328-D, Peg Leg Howell in rather "wild" versions of Sadie Lee and Papa Stobb Blues; 14240-D, Clara Smith and her Five Black Kittens in a rather disappointing coupling of Black Cat Moan and Strugglin' Woman Blues; 1080-D, Ford and Glenn in Baby Your Mother and My Kid; Riley Puckett singing Sleep Baby Sleep and Little Log Cabin; 14237-D, Martha Copeland in two very unvocal blues. Skeleton Key and Police Blues; and the following sacred selections: 15173-D, Smith's Sacred Singers (He is Coming Back and Trace the Footsteps); 15172-D, Williams and Williams (In the Garden and Though Your Sins be as Scarlet); 15176-D, The Deal Family (Be a Daniel and Working and Singing); and 14236-D, the Birmingham Jubilee Singers (Walk in Jerusalem and A Hymn with Prayer)—the Deal Family's struggles are not very edifying, but the Birmingham Singers do quite well.

Other Victors yet unnamed are: 20794 Molly and the Baby, and My Wonderful Dream (Homer Rodeheaver); 20792, Bells of Killarney and Watching the World Go By (the Silver Masked Tenor); 20873, Are You Lonesome Tonight and Baby Your Mother (Burr and de Leath respectively); 20825, Broken Hearted and Who are You Fooling Tonight (Stanley and de Leath respectively); and 20838, When Day is Done and Dawn of Tomorrow (Jesse Crawford, organist). All are quite undistinguished, even Crawford, who seems to be weakening in his race with White of Brunswick!

White loses a lap however this month, and Brunswick has no organ record in the contest. Other vocals and instrumentals are: 3588, When Day is Done and No Wonder I'm Happy (Radio Franks); Till We Meet Again and Meet Me Tonight in Dreamland (Vernon Dalhart); 169, The Bright Sherman Valley and The East Bound Train (McFarland and Gardner); 20053, Happy Bill Daniel's Quadrille—2 parts (D12, \$1.00), played by the fiddler and caller, John A. McDermott; 161, Old Time Religion and I am Bound for the Promised Land (Old Southern Sacred Singers); 152, I'm Alone in this World and I'm Goin' Home to Die (Blue Ridge Gospel Singers); 3616, Somebody and Me and Bye Bye (Freddie Rose, confidential tenor); 3608, Baby Feet and Sometimes I'm Happy (de Leath); and, finally, 3602, Sing Me a Baby Song and Broken Hearted (Nick Lucas). The Blue Ridge group are the best of the sacred singers. Miss de Leath's record should have special mention on account of its accompaniment, which is the closest imitation of a "pianola" that I have ever heard;—on second thought, I wonder whether it is an imitation perhaps an accompanist was missing, and the automatic piano subbed for him!

From Okeh we have Manev and Ryan in Carolina Mine and Are You Lonesome Tonight (40866); Beth Challis in You Don't Like It and I Ain't That Kind of a Baby (40875); Deacon Leon Davis preaching on Do My Lord Remember Me? and Some of You Members (8495); The Missouri Pacific Diamond Jubilee Quartet in Southern Medley and I've Been Working on the Railroad (40868); and the Thankful Quartet in I'm Troubled Lord and He Took My Sins Away (8493). Beth Challis' record is easily the best; perhaps it deserved earlier mention. Her manner is the conventional vaudeville one, but she has an original touch or two to her style that makes her much more individual than many of the others in this class.

A batch of Victor and Brunswick Southern Series records has escaped mention: Brunswick 2189 has two more of Al Hopkins' Buckle Busters' pieces (Hear dem Bells and Golden Slippers); Victor 20861, couples the Longest Train I Ever Saw and Sweet Heaven (Tenneva Ramblers); 20862, Your



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Blue Eyes Run (*sic*) and Greasy String (W. Va. Coon Hunters); 20865, Big Bend Gal and Billy Grimes (Shelor Family); 20860, At the River and Standing on the Promises; 20863, On the Banks of the Tennessee and Newmarket Wreck (Mr. and Mrs. Baker); and 20864, Soldier's Sweetheart and Sleep Baby Sleep (Jimmie Rodgers). The last named record is a typical ballad; At the River brings back memories of country church services; and the enigmatically named coupling of the Coon Hunters possesses the most interest of the entire group.

## Foreign Records

*German.* (See the reviews of the Berlin State Opera House Chorus and Marek Weber records elsewhere in this issue.) Harry Steier's Quartet is not quite up to its previous work in this month's release of Soldatenlieder (Okeh 10449), but the Odeon band does well with O mein Girl (10452). For peasant bands there are records by the Kapelle Willy Krug (Okeh 10450), the Franz Batis Kapelle (Victor 68839), the Peter Koska Schuplatler Kapelle (Victor 68840), and Mueller's Banater Kapelle (Columbia 55089-F and 55090-F). The Columbia Orchestra is heard on Columbia 5140-F and the International Band on Victor 68846. For vocalists, Wittich and Corado sing Du Du liegst mir im Herzen on Columbia 5138-F, Marie Lange is heard on Columbia 5139, Jacques Rotter on Victor 79486, the Moser Brothers on Victor 79455, and finally, and to best advantage, Gut and Longtin on Victor 79458.

*Greek.* Okeh 28057 is a most excellently recorded Hawaiian guitar duet, surpassing Victor 68841, by the Efthimios Keros Hawaiian Orchestra. Stasinopouls is heard on Columbia 56068 and Victor 68843, Nicalaou on Victor 68842, Papogika (soprano) on Columbia 56069, Sakelariou and Co. on Columbia 56067, Tetos Ke Tassia Demetriades on Columbia 56070, and Mano Servelly (cymbal soloist) on Victor 68838, the best of the group.



**Hebrew.** Cantor Josef Shlisky and his choir sing Berosh hashono and Uv yom hashabos on Victor 68847 and the great comedian Ludwig Satz offers Victor 80036. Others from Victor are 79469 (Rothstein), 79467 (Goldstein), and 79468 (Hoffman and Goldstein); Solomon Rothstein's record is the most interesting. Columbia takes honor, however, in the Jewish lists this month with 8145-F, another lively coupling by the Boibriker Kapelle, and 8143-F, two folk songs with very good accompaniments (Mischa Appelbaum is the soloist). Moskowitz, tenor, is heard on 8144-F, and the Yiddish Natzial Arbeiter Farband Chor on 8141 and 8142-F.

**Hungarian.** The leading record is Victor 20789, by Szigeti's Orchestra, followed by Columbia 10137, by the Columbia Zenekar. Victor offers csardas selections by the Kolompár Peti ciganybandaja (79456) and Columbia by Berchi Bela (10135-F). Other Columbias are 10136-F (Erno, tenor), and 12059, the Columbia Instrumental Quintet in a waltz and polka.

**Italian.** Columbia: Nos. 14305 to 14311-F, respectively, by the Sestetto Tafarella, Balsamo (tenor), Romani and Romito (violin and tenor), Romito, Dones (baritone, in Sicilian songs), Cavadore (tenor, in Piedmontese songs), and de Laurentis (baritone). Okeh: 9330, Crivel (tenor) in Marcherita and Creola; 9331, O Sole Mio for Hawaiian guitar duet; 9328 and 9329, a four-part Canzoniero Napolitano by the Mandoline Orchestra. Victor: 35837, the Rossi Band in a good coupling; 80035, Banda Italiana Lombardi; 79457, Partipilos Mandolin Orchestra; 79454, Orchestra Italiana Tafarella; 79452-3, vocals by de Laurentis and Di Maio, and 79473-4, vocals by Gandolfi and Reschiglian. The Orchestra Italiana Tafarella's record leads the instrumentals, and the songs of Di Maio and Reschiglian, the vocals.

**Lithuanian.** The best Lithuanian of the month is easily Okeh 26048, Linda Sipaviciute, an excellent soprano, heard in Kad Galecian and Varguolis—the latter selection is to be specially commended. Okeh 26049 is sung by Buksnaitis and Gelezunias; Columbia 16073-5-F, respectively by: Vanaigaitis (comedian), Kudirka (tenor), and Menkelumiuta (soprano). The Victors are: 79481, Reksnis and His Orchestra; 79482, Venckevicz and Zuka; and 80037, a waltz and polka by Labucki's Orchestra.

**Polish.** Okeh: 11323, accordion solos by Subota; 11324, rather good tenor solos by Golanski; 11325, a comic duet; and 11326, by Ed. Krotowila's Orchestra. Columbia Nos. 18208 to 18213-F are by, respectively: Fr. Przybylskiego in the first two records, the Orkiestra Braci Kipkowskich, Stefan Jarosz in mountain songs, Janina Stanska (soprano), and Ulatowski, comedian. The best of the Victors is 79477, two very gay polkas by Kapalka i Jego Orchestra. Others are: 68844, two marches by the Polska Kapela Wojskowa; 79478, clarinet solos by Lebucki; 79479 and 79480, comic sketches by Zelinski i Trupa; and 80033, polkas by Wesola Czworka.

**Portuguese.** These are all Victors and by the same artist, Lomelino Silva. Silva's voice is pleasing, but the most remarkable feature of these eight records (79487 to 79494) are the quiet, restrained piano accompaniments, beautifully played by an unnamed artist. The same mood seems to pervade all the selections sung, but to hear the accompaniments alone is a real pleasure.

**Slovenian-Krainer.** Okeh: 18064 and 24059, by Gellert and the Strukelz Trio respectively. Columbia: 24054 and 24055 are sketches by Gellert and Co.; 25069 and 25070, are by the Hoyer Trio; 24056, csardas selections by the Ciganska Hudba; and 25068, two rather disappointing waltzes by the Columbia Orchestra. Victor: 79483 and 4 are by Racic and Godba, well known Slovenian artists in Chicago.

**Bohemian.** Okeh 17323 couples sturdily played polka and waltzes by the Brouskova Vojenska Kapella; Columbia 99, 100, and 101-F are respectively by the Fisherova Sokolska Kapella, the Ceska Venkovska Kapella, and the Ceskoslovenska Narodni Kapella.

**French-Canadian.** Columbia 34079-F and 34105-F are respectively by Debelleva, baritone, and Paul Vladem, tenor; the latter is heard in the Bach-Gounod Ave Maria.

**Ukrainian.** There are four Columbias, Nos. 27102-5-F; respectively: folk songs by Kirstuik, baritone; comic songs by Poltawci; dances by the Ukrainians Orchestra; and comic duets by Zukowsky and Krasnowska.

**Scandinavian.** Okeh 19218 and 19219 are songs by Ernst Rolf and waltzes by the Svenska Kapellet, respectively. Columbia 22058-9-F are by the E. Jahrl instrumentalists; 26056-7-F are by Oscar Green, and the Svenska national

Koren de Svenska, respectively; the last named disk is an excellent example of the abilities of modern talents in recording a large male chorus.

**Finnish.** Columbia 3053-5-F: accordion solos by Herranan, popular songs by Simila (baritone), and comic sketches by Kirsti Suomo.

**Serbo-Croatian.** Columbia 1060-1-F; by the Tamburaski zbor "Jorgovan" orchestra and chorus; 1062-F couples folk songs by Jovanovic, baritone.

**Russian.** Columbia 20111 and 20112-F are by Medoff (tenor) and the Columbia Russian Orchestra respectively; the latter is rather disappointing this month. 31042-F is by Cantat de Musici eni Joan Harlegas; 31043-4-F, by Julian, comedian.

**Mexican.** The best of the long Victor list are: 79485, Julia Waltz song by Margarita Cueto; 79414, songs by Filipe de Hoyoy; 79241, Mariposas tango by the Orquesta Internacional; 79839, tangos by the Orquesta Tipica Victor. A Ferrazzano y su Orquesta Tipica has two excellent records (79832 and 79338); and the Elio Rietti Jazz Band does extremely well with Elina, fox trot. Also worthy of special mention are 79830, 79836 and 79840, not so much for the songs as for the remarkable accompaniments for two guitars. The Orquesta Internacional is heard on 79460 and 79470, Moriche and Utrera on 79384, Mejia on 79422 and 79440, Quiroga on 79847, and Magaldi on 79826.

**Miscellaneous.** Fishers Dance Orchestra does well with the Kavalier Waltz on Columbia 59041-F; Kosatkas Concertina Trio not so well on Columbia 12060-F; and the Partipilos Mandolin Orchestra only fairly well with In a Little Spanish Town and Russian Lullaby on Victor 20818.

S. F.

## Novelty

Victor 300-1—Gene Tunney's Health Exercises. (2 D10s Alb. with chart, \$3.00.)

The Victor Company takes advantage of Tunney's present hold on the boxing crown to issue the "literary prize fighter's" recorded health exercises and talks. The accompanying diagrams and pictures of Tunney add to the efficacy of the records. While the writer is not familiar with other health records, he dares to hazard the opinion that these can hold their own with anything less than an extensive course in many records. Certainly Tunney's exercises are simple and practical and may well result in the building up of the weakened constitutions of phonograph enthusiasts, who, now that electric motors are so rapidly supplanting hand-wound machines, are feeling the effects of the lack of adequate exercise! At any rate this little album is both interesting and valuable.

## Dance Records



"Exceedingly uneven" is the proper characterization of this month's dance releases, which are as varied and as differing in merits as possibly can be imagined. The most interesting one is Columbia 14235-D (The Blue Ribbon Blues and Whale Dip) played by the Blue Ribbon Syncopators,



who gave us the fine Scratch and Memphis Sprawler a short time ago. The first selection has an ending of actually enchanting tonal beauty; unfortunately both pieces are constructed rather haphazardly, otherwise they would rival Duke Ellington's best. Among the less heated records, Whiteman's Shakin' the Blues Away and Maybe it's You (Victor 20885) will probably prove to be the most popular; both selections are effectively played and of real musical value. In his other releases of the month, Whiteman is far less happy in his performances, giving evidence again of his weakness for invertebrate arrangements—with effects introduced for the sheer sake of novelty, never felt as integral parts of the piece. (Victor 20874—Broadway and Manhattan Mary; 20881—Just a Memory and Cheerie Beerie Bee—the last disk is played with a very rich instrumental tone throughout.) Okeh 40871 deserves a lot of the limelight, coupling the happily entitled For No Reason at All in C with Trambology; Tram, Bix, and Eddie hold the field alone in the first side, and the rest of Trumbauer's orchestra joins in on the second. Needless to say, there is some great sax and guitar playing! Fletcher Henderson and the Five Harmoniacs each offer one of their best records for months: the latter on Brunswick 7002 (Carolina Bound and Sleepy Blues—the latter is a remarkable novelty in very quiet, slow, hot jazz!), and the former on Brunswick 3460 (Have it Ready and Stockholm Stomp); Have it Ready has a fine vigorous obstinato running through it and is easily preferable to the coupling.

The re-recording of the Popular Songs of Yesterday Medley Waltz (Victor 35831—12 inch, \$1.25) by the Troubadours proved rather disappointing. The recording and orchestral arrangement are excellent, but the performance is lacking in life, and cannot be compared with that of the old acoustic version. The Troubadours are also heard on Victor 20830 (Paradise Isle and Can't You Hear Me Say I Love You), and 20848 (Tired Hands—coupled with Jan Garber's Sixty Seconds). They still play with excellent tone, but hardly up to the standard of earlier releases. More effective is Olsen's Varsity Drag and Good News (Victor 20875); he also plays two more selections from the same show, Good News, on 20872 (Lucky in Love and The Best Things in Life). His vocal choruses are good, and there is a fine piano solo and conclusion to the Varsity Drag, much more effective than in the Okeh Melodians' version on Okeh 40876, although they too do well. Two Columbia leaders are 1088-D and 1095-D; the former couples Annabelle Lee and Roam on My Little Gypsy Sweetheart, by the Knickerbockers, and the latter, Just Call on Me and Is it Possible, by Leo Reisman's Orchestra. In the same class is Ben Selvin's Oh Doris Where Do You Live and Dew-Dew-Dewey Day on Brunswick 3610; his orchestra is very good, but he hardly succeeds in carrying off the comedy "stunts" as well as in the very rowdy version by the Collegians on Okeh 40870 (coupled with the Jazz Pilots' Gid-Ap Garibaldi, a novelty pastiche on the style of Sa-Lu-Ta, but hardly as enjoyable).

Going back to the hot jazz, there is a remarkable Vocalion record by Jimmy Bertrand's Washboard Wizards (1100—The Blues Stampede and Easy Come Easy Go Blues); the latter piece is virtually a concerto for percussion and the former has a very striking piano part. Cass Hagan and his Park Central Hotel Orchestra now have the scintillant name of Red Nichols added to their roster, but if he played his trumpet in Columbia 1089-D (Broken Hearted and Havana), he had little opportunity to allow his genius to shine, although occasional moments in Havana aroused one's expectations, only to disappoint them in the end. The Dixie Washboard's Cushion Foot Stomp and Anywhere Sweetie Goes on Columbia 14239-D contains some insanely monotonous percussive effects, but there is an effective drag to the performance of the Stomp. Fess Williams hardly comes up to his recent releases with Brunswick 3596 (Razor Edge and Number 10), although the ending of the first named selection is in his best manner. Louis Armstrong, too, is disappointing in Melancholy Blues and Keyhole Blues (Okeh 8496), but here also there is some atonement made in his hoarse chorus—again almost unbelievably primitive. Reser's Orchestra is very peppy in Are You Happy? and Justin Ring's coupling of Roam On is interesting until the vocal chorus ruins its effect (Okeh 40872).

One of Shilkret's best is on Victor 20884; Paree is a rather feeble rehashing of Valencia, but the Here I Come on the reverse has a notable drum obstinato and a splendid piano solo. Sam Lanin also plays Paree on Okeh 40874 to the

more interesting coupling of Dancing Tambourine. Three other leaders are Brunswick 3536, Hal Kemp in a very good version of Go Jo Go (note the ending!) and Mary Dear; 3615, Abe Lyman's Californian Orchestra in Bye Bye and Just Another Day Wasted; and 3576, Joe Green's Novelty Marimba Orchestra (Down the Lane and Broken Dreams) for those who like their waltzes very, very smooth and in the sentimental tradition.

Other Brunswicks to be mentioned are: 3605, Lyman's Orchestra in Baby Feet and There's One Little Girl; 3607, Colonial Club in Love and Kisses and Ain't That a Grand, etc.; 3606, Jules Herbuveaux in I'm Coming Virginia (good, but not up to Trumbauer's Okeh version) and Meet Me in the Moonlight; 3603, The Six Jumping Jacks as lively as ever in She's Got "It" and Gonna Get a Girl; 3609, Homeward Bound and Can't You Hear by the Regent Club Orchestra. As always, these are all quite interesting, even when not outstanding; the Brunswick standard continues invariably high.

Victor's yet unnamed are: 20847, Jack Crawford in his first Victor releases (Swanee Shore and Who's That Pertty Baby), strangely nervous and strained performances by a really capable band; 20846, Ted Weems playing Barbara and Annabelle Lee rather tamely; 20833, Garber in Bye Bye and Sweet Marie (with a terrible tenor in the chorus of the former!); and 20837, the Virginians in a fairly interesting coupling of It's a Million to One and Nothing Could be Sweeter—the sequences and ending of the second piece are worth special mention. Ted Weems is heard again one 20892 in Roam On, coupled with the Goodrich Orchestra in Charmaine; both are quite undistinguished.

Okeh 40869 couples the Gotham Troubadours' Million to One with Justin Ring's Annabelle Lee; 40865 contains the Southern Melody Artists' rather shrill versions of Carolina Home and I'll be With You. Paul Ash is hardly up to his usual standard in Columbia 1090-D (Just Once Again and Love and Kisses); the Ipana Troubadours are fair in Are You Happy and Give Me a Night in June, but again a poor chorus is the handicap (Columbia 1098-D); Lombardo's Royal Canadians are heard in Somebody and Me and I Haven't Told Her, She Hasn't Told Me on 1093-D; Eddie Thomas' Collegians play The Missouri Waltz and Till We Meet Again on 50048-D; and finally comes the powerfully recorded coupling from Harry Reser and His Syncopators, heard in Swanee Shore and Meet Me in the Moonlight, and again the chorus offends! Fortunately, there are good choruses sometimes, and yet as a rule it seems that their standard is far below that of the orchestras themselves. Or perhaps it is that they just don't appeal to

RUFUS.

## Book Reviews

The New Music, by George Dyson (152 pp.). The Oxford University Press: London and New York.

This is not an "easy" book, but it is an exceedingly meaty one. A note on the wrapper outlines its aim: "Dr. Dyson's book attempts to analyze the extensions of musical means and the difference of musical aims which have so startled the musical word and give rise to so many schools of opinion. Written with a view to explaining and correlating many hard things, this book is not a technical treatise, though it is lavish of illustration and contains a great deal of detailed information concerning the processes of modern harmony." The book is all this, and also much more: it is a revealing and thought-provoking study that stirs one both intellectually and emotionally by virtue of its very avoidance of any attempt to stir its readers.

Dr. Dyson, a teacher and composer, first issued this book in 1924, but the developments of the intervening years have substantiated rather than discredited any of his conclusions. His style is compact, terse, and muscular; at first it almost wearies one by its hammer-like blows upon the mind, but before the end the reader is often laughing in sheer pleasure over his craftsmanship with words, and the quizzical gusto which is the only humor he allows himself. Never, in all his reading, has the present reviewer found a writer on musical topics of greater depths of tolerance and broadmindedness, nor one whom more surely wins both the respect and admiration of his readers. Dr. Dyson is a conservative by nature, but he



subjects both old and new alike to the same searching examination; both the Old Guard and the iconoclasts are taken on the carpet, and all emerge with a new outlook on both music and life, to subject formerly firmly held opinions to a re-examination in the light of this outlook. The book makes considerable demands, both technical and intellectual upon its readers, but it repays abundantly the time and thought that are spent upon it. It is absolutely necessary for a proper and satisfying self-orientation in music.

F. F.

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Index to Volume IV of "The Gramophone" (June 1926 to May 1927), Gramophone (Publications) Ltd., 58 Frith Street, London, W. I. England.

This complete index to our contemporary's fourth volume is an extremely ingenious affair, and while somewhat complicated at first glance, it soon proves to be followed easily. It is divided into separate indices entitled, Miscellaneous, Gramophones, Needles, Sound Boxes, Records, Works (arranged under the names of composers). Artists, and finally Persons. Most convenient is the use of italics in listing the page numbers of First Reviews, and the use of bold type for page numbers of the more important references. The Index contains some thirty closely filled pages, is remarkably inclusive, and would seem invaluable to every subscriber, yet in "The Gramophone" itself we learn that the demand for it is very small.

The compiler certainly deserves considerable praise for his efforts which make the complete volume of the publication almost invaluable to every phonograph enthusiast and music lover for reference purposes.

I am authorized to state here that arrangements are now being made to compile an Index to the first volume (completed by the September issue) of THE PHONOGRAPH MONTHLY REVIEW. The reconstruction of the company some months ago, the great rush of work that has been overwhelming the Staff, and the inauguration of a circulation campaign has

prevented work from having been started on an Index before. However, readers may be assured that there will be one eventually and that due notice as to details will be given as soon as possible. As most readers of the magazine have already discovered, the true value to be derived from its pages lies not only in the first or second reading, but in the use of its pages for reference; certainly a large part of the information contained in the publication is available there exclusively.

Beethoven's Op. 18 Quartets, by W. H. Hadow ("The Musical Pilgrim" Series, Edited by Dr. Arthur Somervell). Oxford University Press: London and New York.

Another of the series of 50c pocket-size music handbooks published by the Oxford Press, and perhaps the most valuable of all those that have been sent to the Studio for review. Exceedingly convenient both to read and carry, this little booklet is packed tightly with information and enjoyment. One hopes that Mr. Hadow will soon have the opportunity of analyzing similarly the later quartets of Beethoven. Inasmuch as all but one of the six string quartets comprising Beethoven's Op. 18 have been recorded in complete form, every phonograph enthusiast owning the records will be interested in the handbook, which on account of its greater detail, illustrations in notation, and splendid notes is necessary to augment both the brief analysis provided with the albums and the miniature of the scores themselves.

One cannot resist singling out for special mention the concise notes on Beethoven's use of musical forms in these quartets, and the general remarks in the introduction and conclusion. From the latter the following lines should be quoted, and taken to heart by every music lover: "It is important, it is even necessary for any progress, to learn, as a matter of fact, the principles of musical architecture, and to note in what chief respects Beethoven adopted or modified them in his own practice. But it is when those facts have been ascertained that real understanding begins. Then it is the reader's privilege to study the music bar by bar, bringing to it a trained ear and a mind already furnished and equipped: his reward will be the continuous discovery of beauties which when he first began were beyond his imagination. . . . Though we learn the notes until we are letter-perfect, we shall never master their secret: every time that we come back to it we shall meet it with fuller comprehension, like the face of a familiar friend which grows more beloved with every day of added experience and converse." Words which might well be pasted up inside every phonograph!

C. T.

## Too Late for Classification

A good-sized Columbia package contained for leading novelty a record of the Mandolin Band of Leghorn (Serenatella Spagnuola and Danza delle Ondine—1102-D) that deserves special mention. It can well be compared with the early records of Kirilloff's Balalaika Orchestra; indeed, its command of varied orchestral effects, is if anything, still greater. The pieces are delightful, particularly the Serenatella. Of the popular vocals the most interesting release was easily that of Clarence Williams in two hits from "Bottomland," the revue in which he is at present starring; (Shottin' the Pistol, and When I March in April with May—14241-D). His somewhat shaky singing may not bear close scrutiny from a standpoint of vocal technique, but it surely is as delightful to listen to as anything heard of late among the popular vocals; the piano accompaniment of Shootin' the Pistol deserves individual mention. The other vocals in the list are led by the coupling of Gorgeous and I'm in Love Again (1106-D) in which Oscar Grogan makes his auspicious debut as an exclusive Columbia artist; following, come 1104-D, 1110-D and 1107-D, respectively Ruth Etting in You Don't Like It—Not Much and I'm Nobody's Baby; the Happiness Boys in a pseudo-Jewish skit, Since Henry Ford Apologized to Me; and the Sunflower Girl of WBAP heard in her first Columbia coupling, You Went Away Too Far and I Hold the World in the Palms of My Hands. Miss Etting's record will no doubt enjoy the popularity of her recent releases—and still



I fail to understand why! For dance music, comes first a vigorous coupling of the two big Follies hits, *Shaking the Blues Away* and *Ooh! Maybe It's You*, played by Harry Reser's Syncopators with remarkable force and decision; the recording is unusually good, but the orchestral arrangements are hardly as interesting as those of Whiteman's record of the same pieces. Harold Leonard can always be depended upon to provide well-played and melodious pieces, rather conventional perhaps, but excellent dance numbers; his latest offering is *Just a Memory* and *Joy Bells* (1105-D), with several clever "quotations" in the latter. The two other dance records are 1103-D and 1108-D, both good but neither outstanding. The former is an attempt to duplicate Nichols' hot jazz masterpieces, but the *Little Ramblers* can't quite make the grade (*Swamp Blues* and *Play It Red*), although they are worth hearing. The latter is a Fred Rich coupling of *Good News* and *Lucky in Love*, which hardly comes up to the Ted Weems versions of these pieces. Milton Charles' best recorded organ pieces to date are heard on 1099-D (*When Day Is Done* and *Just Once Again*), but it is quite impossible for him to restrain from painting the lily, i.e. further sentimentalizing the sufficiently sentimental *When Day Is Done*. Still, his rivals, Lew White and Jesse Crawford, cannot afford to forget that Charles is steadily coming up from the field in the movie-organ race! The sacred selections include 1101-D (*Dearer than All* and *In the Dawn of Eternal Day*) by Homer Rodeheaver and Doris Doe; 15177-D (*Reaching to You* and *We'll be at Home Again*) by Mr. and Mrs. R. N. Grisham; and 14242-D (*This Thing Was Not Done in the Corner* and *I'll Just Stand and Ring My Hands and Cry*), sermons with singing, by the tireless Rev. J. C. Burnett and his faithful assistants, Sisters Grainger and Jackson. Two Southern records are 15178-D (*My Fat Girl* and *Let It Alone*) sung by Chris Bouchillon, and 15179-D (*The Letter that Never Came* and *Falling by the Wayside*) by Charlie Poole accompanied by his North Carolina Ramblers. Last comes a rather disappointing race record by Maggie Jones in *The Man I Love Is Oh So Good* and *You Ain't Gonna Feed in My Pasture Now* (14243-D), with eccentric but not particularly ingenious accompaniments by her own orchestra.

## Band

Victor 35827—Rossini: *Semiramide—Overture*. (D12, \$1.25.) Creator's finest (to date!) of all his splendid series is now made available in the regular release. The review is on page 481 of the August issue.

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## Educational Records

**G**INN AND COMPANY of Boston, the largest publishers of text books in the United States, with branch offices in New York, Chicago, San Francisco, Columbus, Dallas, and Atlanta, have just announced that after a careful examination of all similar products on the market, they have selected Columbia New Process Records upon which to record selections which are issued in record form as an integral part of

the course of singing books, known as the "Music Education Series."

The "Music Education Series," begun in 1923, has just been completed. It consists of 63 double-faced records, of which 44 are ten-inch and 19 are twelve-inch. On these records 229 pieces of music are recorded, all by members of the Philharmonic Orchestra of New York. The series includes a five-book course for schools in smaller towns, and an eight-book course for large cities. The records are equally adapted to either of these courses.

One of the deciding factors in the selection of Columbia New Process Records by Ginn and Company is the "laminated" or "new process," the patents of which are controlled by the Columbia Phonograph Company. Records, such as Ginn's Music Education Series, made for study and many replays, whose every note must be reproduced exactly as recorded, and with a maximum of clarity, should have a playing surface of the utmost smoothness and durability. This the laminated process insures.

The usual phonograph record is made throughout of what is known as "solid stock," which means that the interior is composed of exactly the same material as the surface. The expensive ingredients, of which shellac is the most important, are mixed throughout the entire record. By the laminated process, the shellac and other costly materials, that are vital to the playing qualities of the record, and of value only in proportion to the amount contained on the surface of the record, are concentrated on that playing surface. This is accomplished by pressing upon each side of the solid stock of the record to be laminated a sheet of especially prepared paper, which is coated with gum. Before this gum is dry, a sprinkler deposits the shellac and other ingredients upon the surface of the paper.

Besides forming a foundation for the surface materials, and concentrating them upon the surface, the paper prevents the fibrous materials, mixed throughout the "solid stock" record and contained in what becomes the core of the laminated record, from working to the surface. The materials which are used to hold the record together, give it strength, make it impervious to moisture, and act as a binder, are compressed in making a phonograph record under high hydraulic pressure, and, when this pressure is withdrawn, the fibrous materials commence to resume their original condition, expanding and disturbing, as a consequence, the evenness of the surface. These minute particles raise above the impressed record surface and impart to the reproducing needle a constant hissing which is termed "surface noise." This objectionable noise becomes the more apparent the older the record, because of the gradual reviving of the fibres. In a laminated record, this cannot happen.

Laminated records, due to their structure, necessarily have greater strength, with the result that breakage in transportation is negligible. Furthermore, warping, which has always been a great problem in warm climates, is entirely eliminated.



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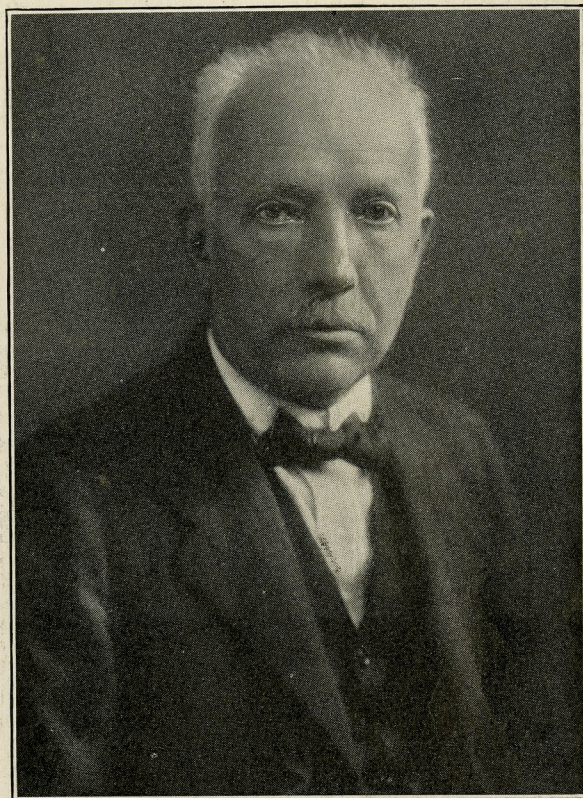
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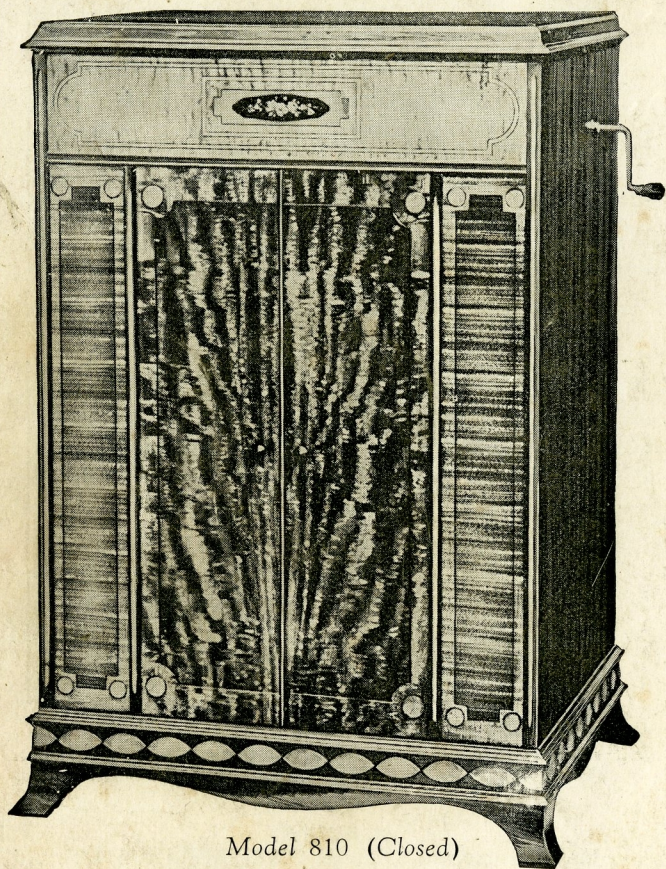
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